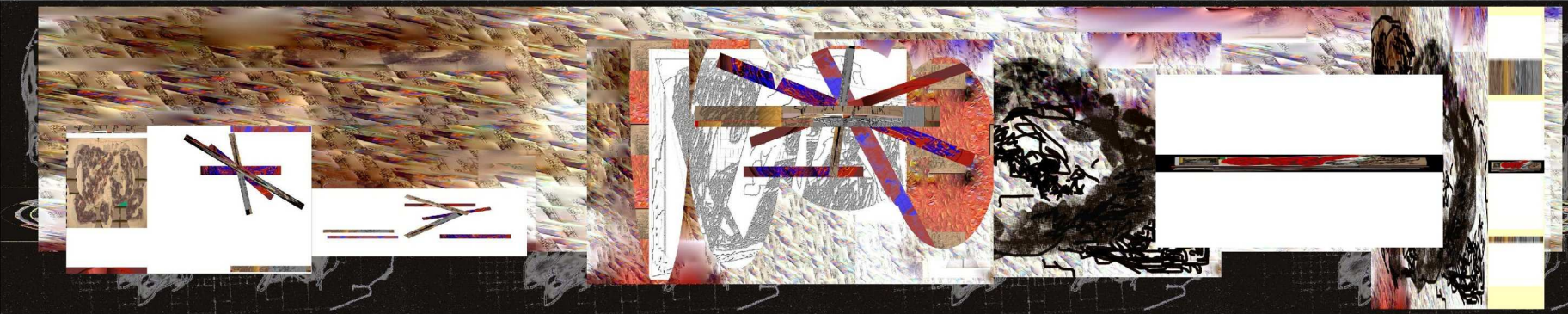


Sept vol2 M->Orphic Journal

Accelerator Particle:Structure of Cyber Drawing Structuring Virtuality

by Edwin VanGorder



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Accelerator Particle:Structure of Cyber Drawing Structuring Virtuality

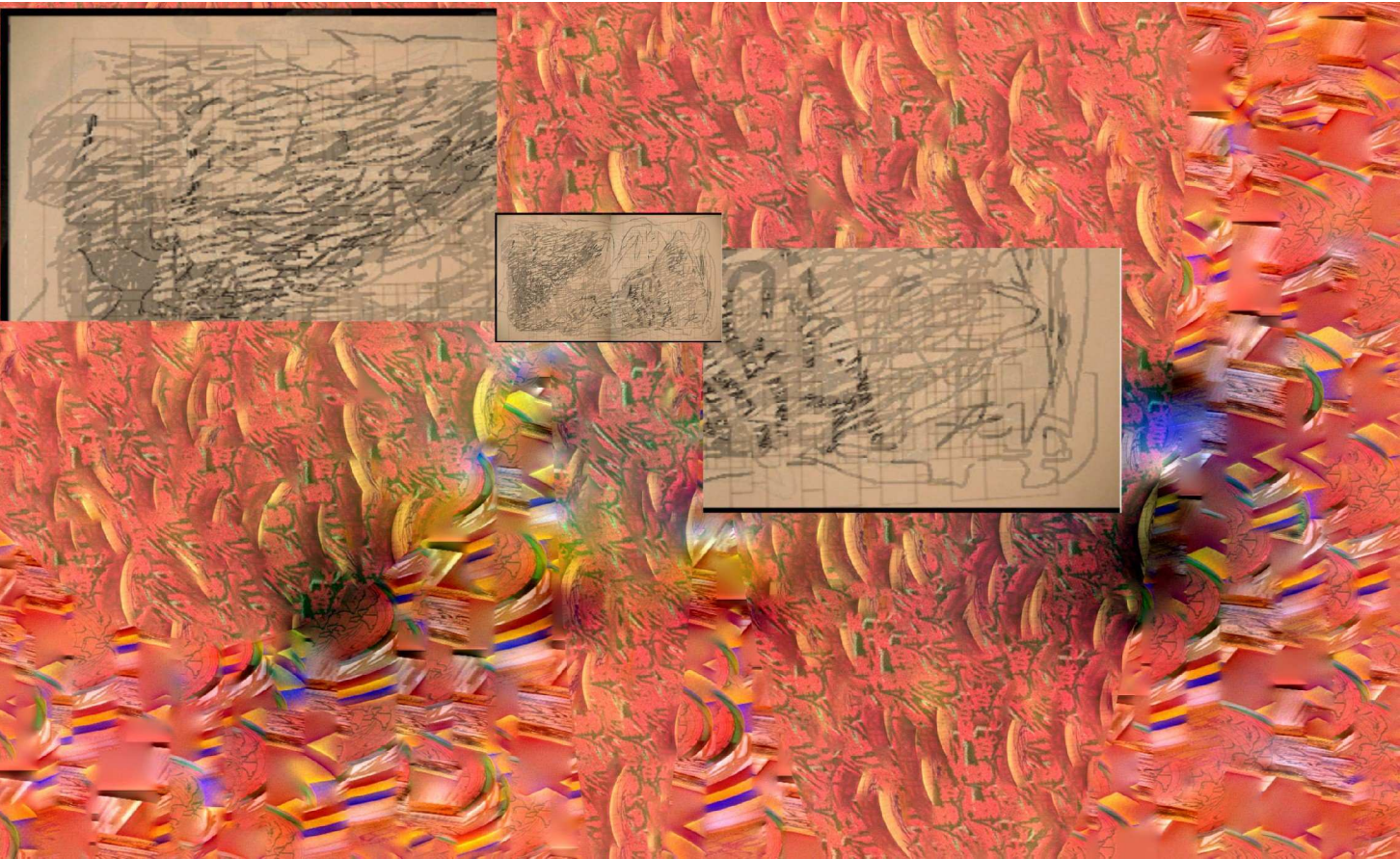
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In this journal the relation of mental schema to virtuality are posed in the cover drawing as an inverse of the particle accelerator: now an accelerator particle- cyber drawing mark itself in the motion sensor medium which borrow the realm of thought experiment where science and technology cannot perform to match the macro and micro scale in terms of physical experiment but must use such experiment which connects mental machinate to technology, touche as the root indicating touching upon the subject: syllepsis, in fact: creating the subject.

The following inventions and interventions source motion sensor drawing which build a kind of Cyclopean Arch structure building the virtuality of material to mental associations of drawing inroads on morphogenic ephemera in which the mark, the particle translates and interacts with themes of the self mapping, or torus of conceiving form topological to material associations of usage, intersection, opposition and union of rhizome and trope discovered to the syllepsis of the cyber loop and its translations of nature, neurological model of semiotics, and dialectic according to the transgression and contingency of time as heuristic, labyrinthine and monumental, space as object driven, dialectic, and recoil at the removes of diverse flavors of virtuality and its extensions towards a potential neo structuralism of philosophy.



On the Lights of the Katzenjammer Literati

A Katzenjammer cartoon archived by The Brooklyn Museum of Art gives a kind of ontology to Smithsonian's Museum of the Void: characters discussing the color of a spotlight as it changes while another takes out the candle (false proposition) apparently supporting the tableau and all goes dark while down the road stretches a prototype of extended spatial enclosure in a schematic building similar to Smithsonian's museum. (and Smithsonian is archived in the Smithsonian)

What are the flavors of a mental machinate? The modes and odes that have occurred to me to mix so far include:

- Sigla: as in the cartoon above- where the picture symbolizes itself, there may be internal schema as in David Caspar Freidrich in which architectural zones become a kind of conceptual enallage within the picture, inversion and eversion of drawing structures and the structure of drawing underlying the painting- Duchamp's "overcoat"
- Ironic Psychology: Lacan's deliberately over-serious transcription-virus- of Freud in his version of the drive, the subconscious, transference, and pattern; basically classical rhetoric with hermeneutics subject to metonymies of fortune, as chance luck and fate as then and again the torus of chains of signifiers breaking their own links to break ground
- Spatially Omnivorous Omniscience- as in Bernini or Canaletto in which what might be symbolization within a subject opts for abstraction as an ontology of morphogenic being and contrasts a topology with its morphology all secondary to a primus, of the Morphogenic which all in all I trace to the Orphic tradition of Primeval Chaos – poesis behind the poetic at the remove of a stated and felt disjunction.
- Trope: the history of analysis as a breaking down, anabolic and catabolic, and an intuition of the organic bios or bow, the elbow, the bowl, the bowel : the horizon of mental projections at their return, the refusal of a point of view.
- The Borderline: a split between affect and effect, affecting effect and effectuating affect, the dialectical contrast between the performative and cognitive modes as they intuit a better third. Duchamp's anemic cinema in which shifting speeds alter the concept of oscillation to a circumstance of hesitancy. Contrast between morphology topology and topography and the Morphogenic, metamorphic, anamorphic and morphological.
- Agency: the realm of conceptual art, direct and indirect agency as trace and rhizome mapped to culture and its hermeneutics, quasi orthodoxies, axioms, dogma, transgression and contingency
- Flux : Heraclitus to be sure but then again Zeno over the xenophobic- genuine motion as a kind of infinity or infinitely dense flux not subject to indices.
- Morphological arrows and Boolean sets. Don't under rate the inheritance of Cubism: intersection-union-opposition: these terms of set theory open the doors to the skeptical mind
- Schizophrenia and the End of History, the point of view which recognizes self interest to another order.

Deus ex Machina and Diexis ; a substratum of the Laconic critique , the content of Civilization and Its Discontents at the remove of apparent contexts: the motion by which Greek language

- identifies time as moving away or towards its subject. Historically: the positing of consciousness between poesis and poetics, at the dedifferentiation and deterritorialization, interpolation and interpellation which excavate and quarry the sublime, as in Bernini's image of The Ecstasy... in which the 'Of what' determines its ontological ground. In other words the subconscious not so much discovered as somehow an antecedent of the conscious but rather its own formative nature and discoverable only to its own inquiry which reveals inquire as the state, the musical question... Flighty per the sublime: "out from under the jaws of destruction" i.e. trope as analysis and breakdown in relation to the PreSocratic "apeiron" of the appearance phenomenological to the whole greater than the sum of its parts, constitution as reading, semiotic, "tuche as touching upon- the syllepsis of "technology" "klinamen" drift, chance, discursive agency of discourse.

- Simulacrae: Semiotic embedding within the phenomenological –Kant:" the conditions of experience are simultaneously the conditions of the objects of experience"

- Semeiotic Blending- the Semiotic Niche: ontology of Structuralism morphed to interdisciplinary moods and crossspecies evolution of the poly morphic form and polyphonic voice.

- Fortune-fate-luck –chance

- Space and time: Time: heuristic, labyrinthine, monumental, Space: objective, dialectic, recoil

- The Neurological model of semiotics per Eugeni: the organic nature of fields of experience are revised concepts of more complex fielding and streaming, just as "nature" and "dialectic" generation to generation are reinvented

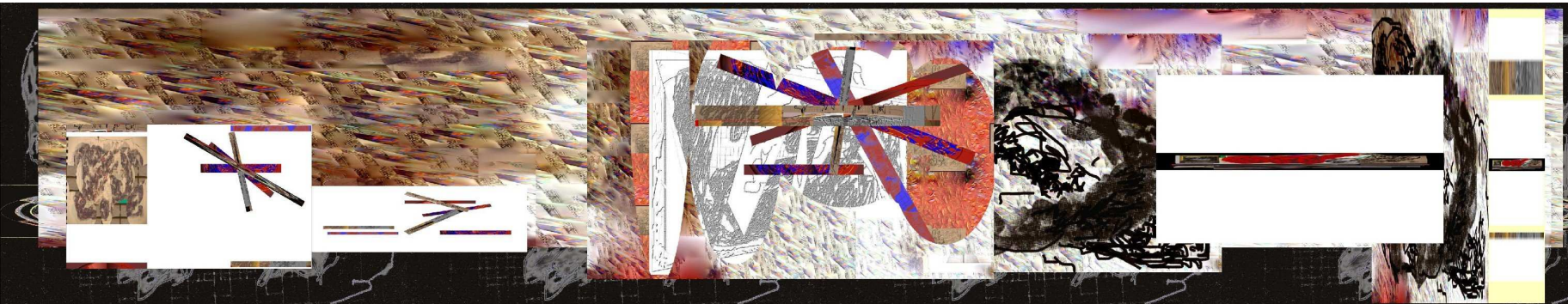
- Rhetoric: ethos pathos and dialectic – ethos and pathos as discourse or rigorous building of method within ongoing experience conditioning dialectic or the underwriting and overwriting of nachtraglichkeit and double hermeneutic as gauging agency. Denominations: issues of identity usage and being,/ Morphology ,topology and topography,/ Morphogenic, anamorphic/metamorphic,/ nominal, expressive, logical,/ phenomenon, noumenon, noema,/ interactive, generative, immersive,/ throwness, Dasein, slippage,

- Strange Loops, cultural cordage: chord, threads and strings of virtuality as usage.

- XHX(hu) Skrr(morpheme for scratch to sculpture)-anthropos (Andros+trope): I build this tableau as its own environment from an art etymology I fashion . 1- Xhx the Greek construction of H as "hu" means alternately roar of the crowd or Aurora- dawn the implication being that aura and aural as shifts of sense as in say Chopin nocturne suggesting displacement of sensorial siting towards Pictures at an Exhibition. "human" seems to build this towards "main" or direction- handedness, the human comport to hand...Anthropos is a word etymologists don't quite understand as devolving from "Andros" but I think easily understood toward "trope" as the linkage... Anthropos... skrr or scratch to sculpture is like xhx exported from the Assyrian to the Greek and the Assyrian tablet shows this sense of the morphic hand of language from clay tablet to stone stella to Bernini's Obelisk on an Elephant.

- Thought Experiment: the scale, macro and micro in which physical experiments are not possible and thus the experiment becomes mental, a kind of topesthesia of topos

- Intertextuality : building into previous works... Palimpsest of hermeneutics



Prosody of Cultural Cordage

Hermeneutics of allegory itself can be traced to a Physics proposal in which the interference pattern of the Hologram is a structural thread to perception- a theory that in black hole space which we may inhabit “information” from the three to two dimensions is mapped... the allegory then is to the necessity for the thought experiment, where scale between macro and micro cannot be solved by physical experiments but must be thought experiment. Therefore the facultative configuration to the senses of levels of perception which borrow the torus, or physical form in which map occurs to apperception figures.

The Buddhist Stuppa, traditionally devolved of the Buddha inverting his alms bowl one to another as a model shows the nature of inversion, a kind of interference, which Deleuze on another model is related to the “inversion” (your inverted personality) hyperbolic parabola and this in turn, in the semiotics of psychological space as Bal puts it refer space referencing form itself onelevel, its apperception, reception, rephrasing, its prosodic to diegetic character on another level and finally a recoiling or personalized staging of experience as generating experience

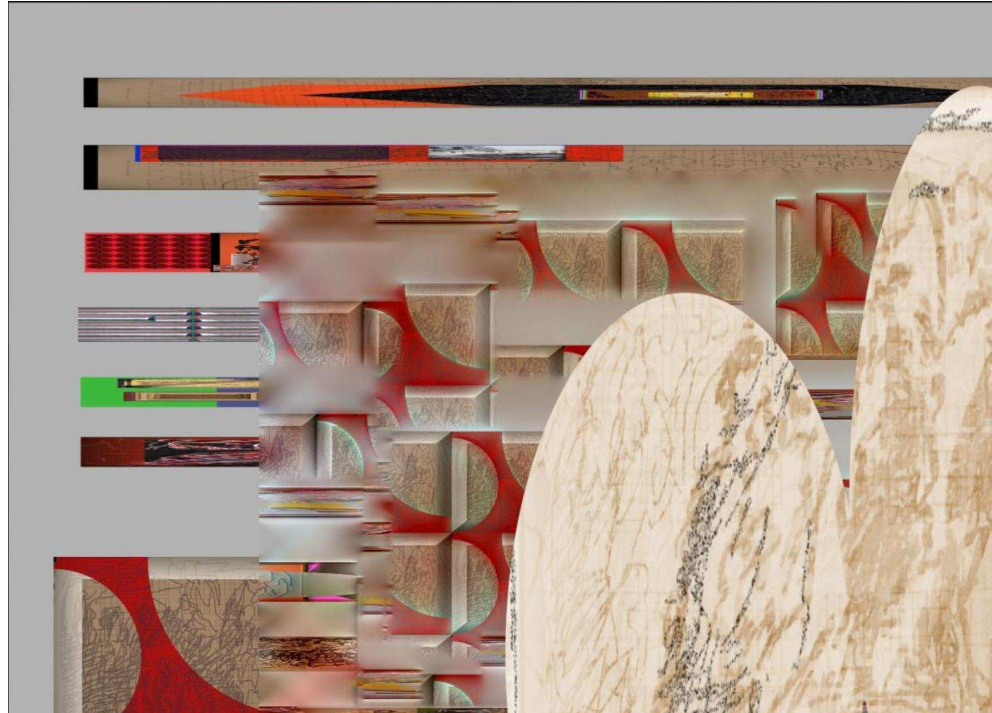
Between immersive, generative and interactive threads a variety models of the targeting of senses, to the site of the senses , and their prosodic siting become language- as Smithson put sit –language a collection of sites are the search for scale, push and pull, near and far, baroque and rococo development of space as heuristic, labyrinthine and monumental. For Bal this is an indices, for Lacan , a torus, Wong has observed that the latter’s connection to the PreSocratics on the level of disconnection indicates, for me, a split between indication and indices which towards prosody marks of metonym a topography coursing the distinctions between the Morphogenic, the Morphic, the morphological, and the anamorphic which can be simplified to the morphogenic, topographical and topological.

The recoiling quality Bal relates to the Medusa paradigm, the Caravaggio painting of the Medusa destroyed at own image reflected, and painted on a shield –inverted surface... I would add to this the paradigm of the Medusa, by Gericault, in which compositionally the composition inverts as though the sail had inverted, I remember as a child looking at drawings I made of Viking ships and being fascinated by the optical illusion by which the sails inverted... the word trope... actually refers to change of wind and direction- thus my introduction to trope. Gericault’s Medusa was also a school, his painting was actually his own school of drawing and Johns, Salle, perhaps were graduates...

The targeting of the senses to the sites of production, experience upon experience as that conditionality have the traditional origins in the topographies of the bow and the lyre as Orphic proxemics to cosmic scale relating Zeno’s very non-indexical arrow to the formal targets of language sites, and around that torus we see the mandala, quoted famously by Ad Reinhardt and quoted by Smithson which in his Artist as a Jungian Mandala, (an image of cultural excavation and quarrying of art identity and entity towards agency, transgression and contingency).. the target becomes the form adopted by Delauney in relation to stain and color as osmotic consciousness, Duchamp in relating the “record” in which aural and aura are conflated but also taking the idea of “oscillation” to a different level than that of Bergson, there is also the ven diagram, as symbolizing Boolean sets which in turn take from Cubism the ideas of

opposition, intersection and union, upon which conceptually follow other ideas such as those resourcing time as heuristic, labyrinthine, monumental, space as objective, dialectical, staged, all in all being discursive discourse fashioned on origins in ethos pathos and dialectic.

My torus are towards the idea of Skrr, the morpheme indicating gradients of material association between scratch and sculpture, which can then be related towards the virtual development prosodic to motion sensor drawing as architectures in a loop form that I can build into the cyber loop.







Anamorphic /Metamorphic/Morphogenic

Somatic/Semiotic/Epistemological

Diagnosis/Stain/Torus

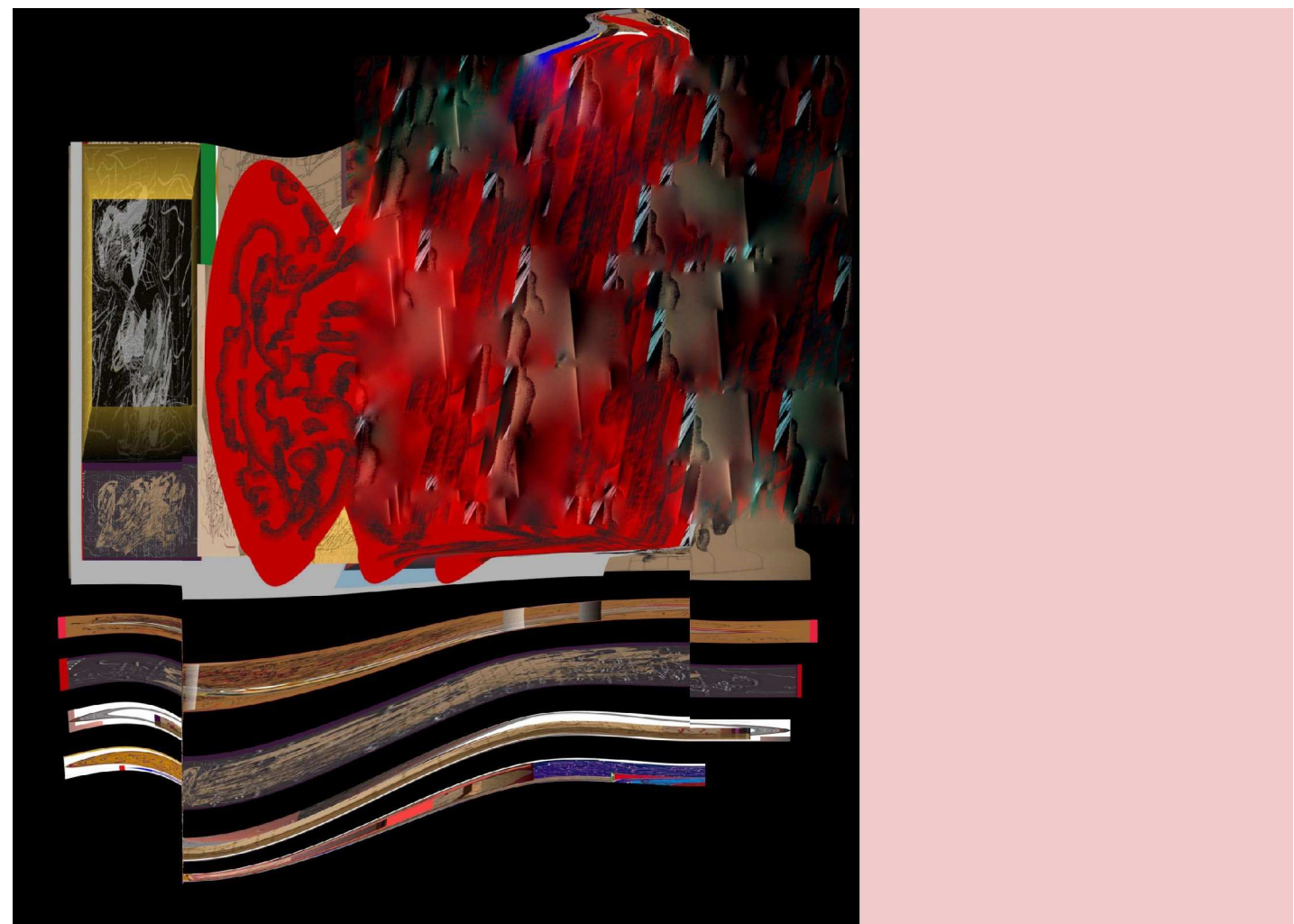
Heuristic-Efferent/Recoil/Scale

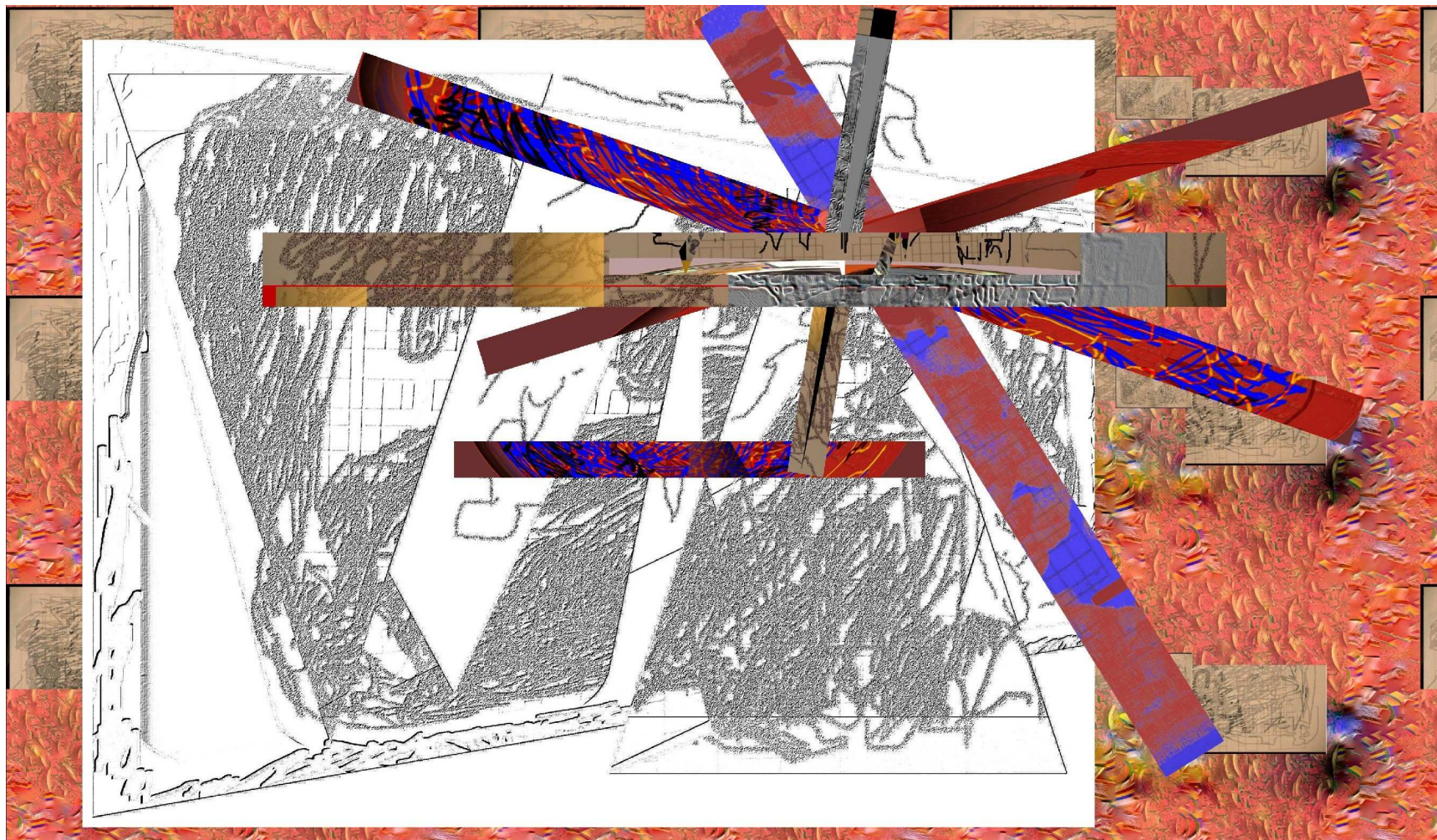
Mood /Mode/Person

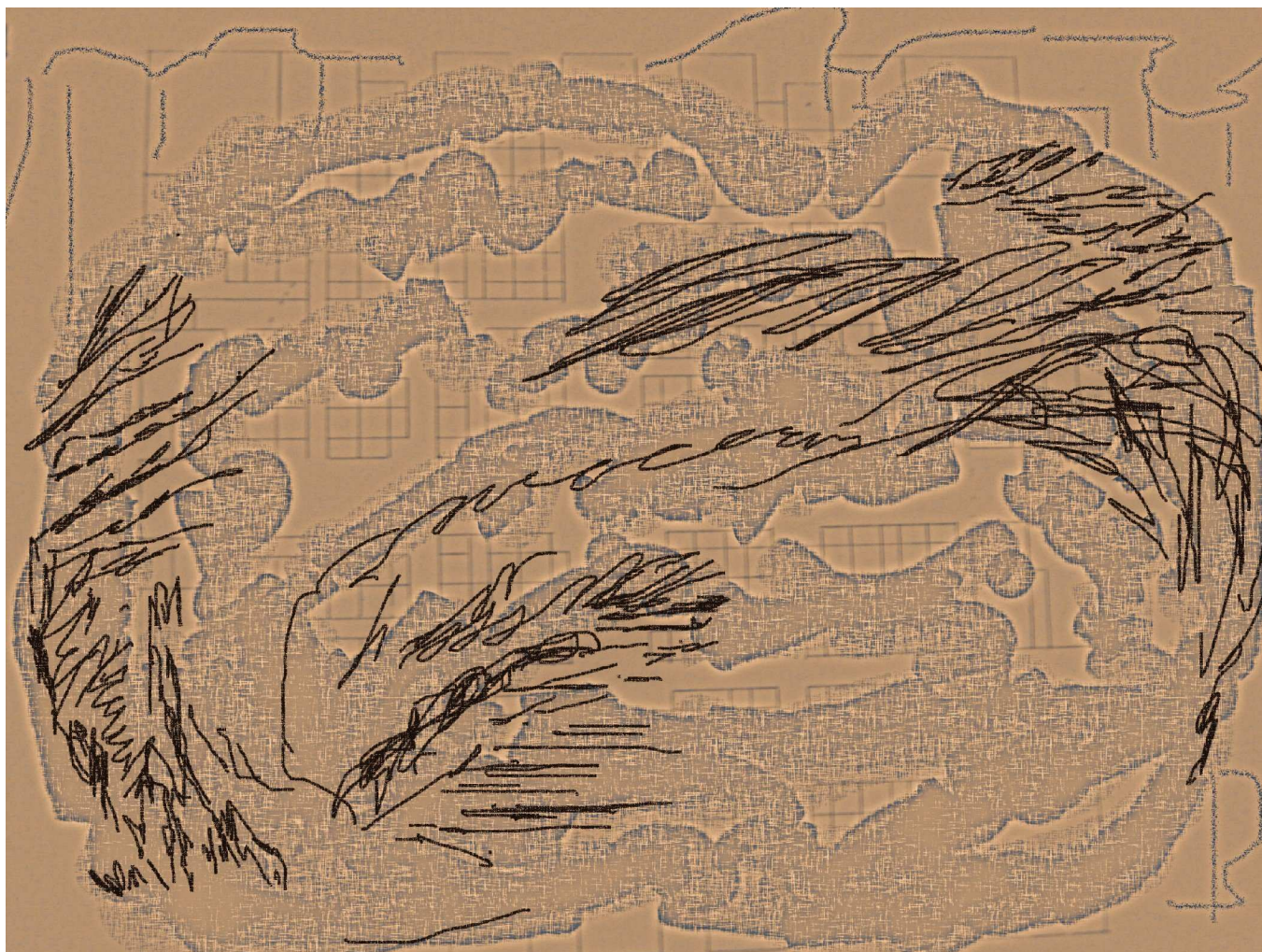
Effect/Affect/Afferent

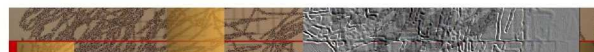
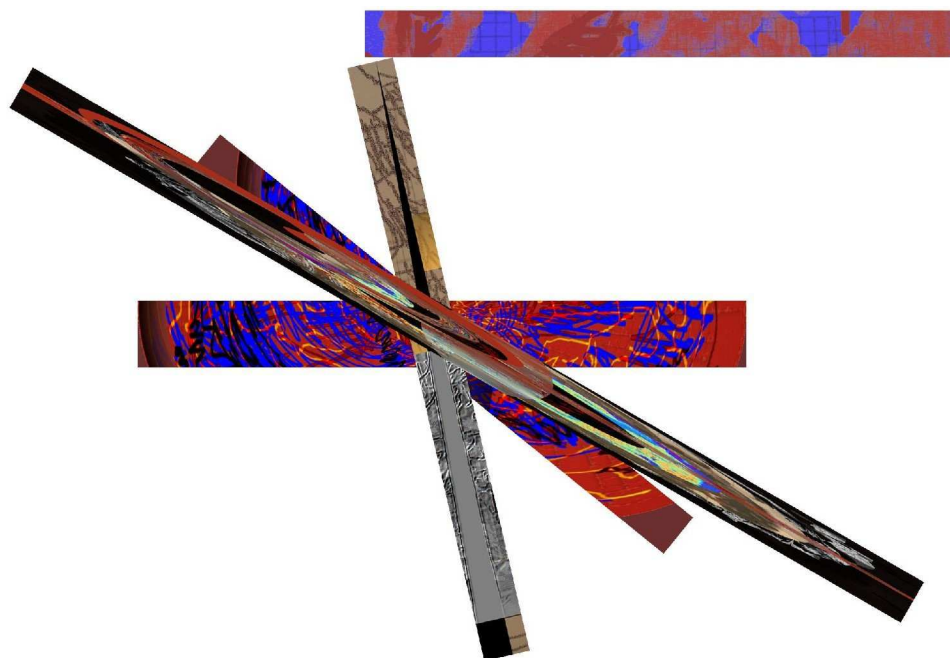
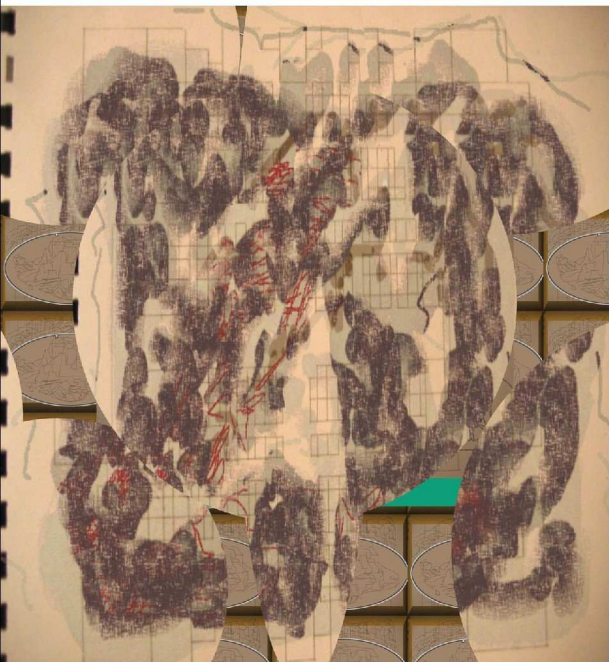
Chance/Luck/Fate

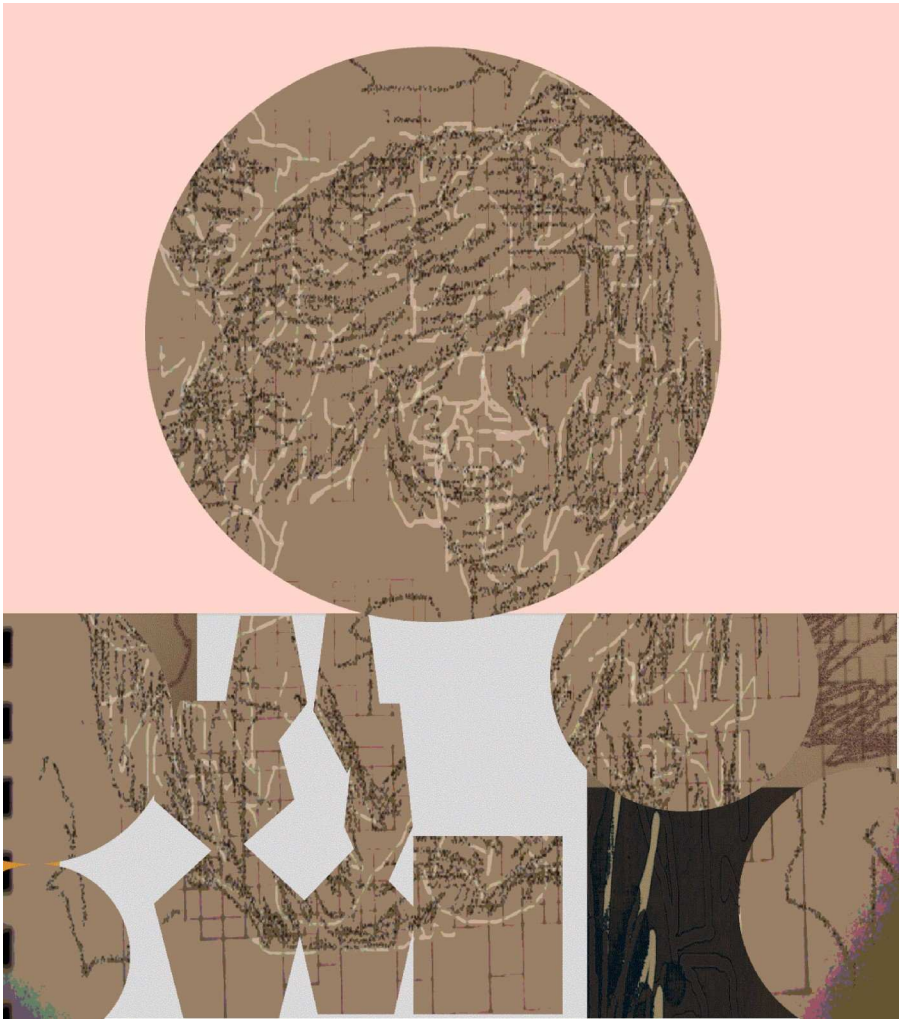
Poetics/Poiesis/Transference



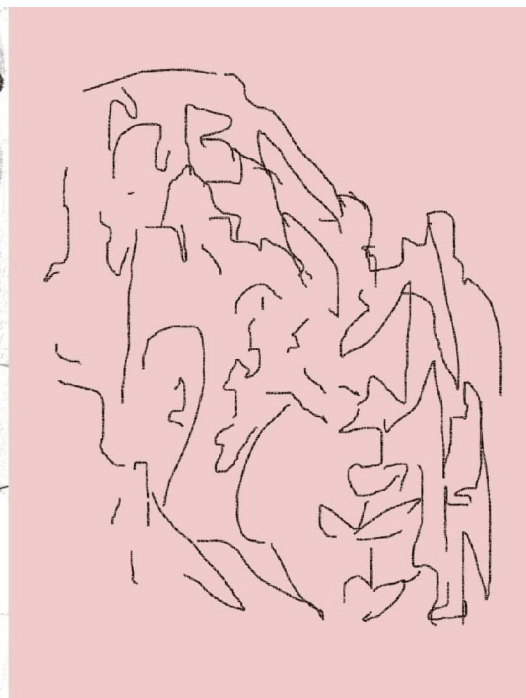
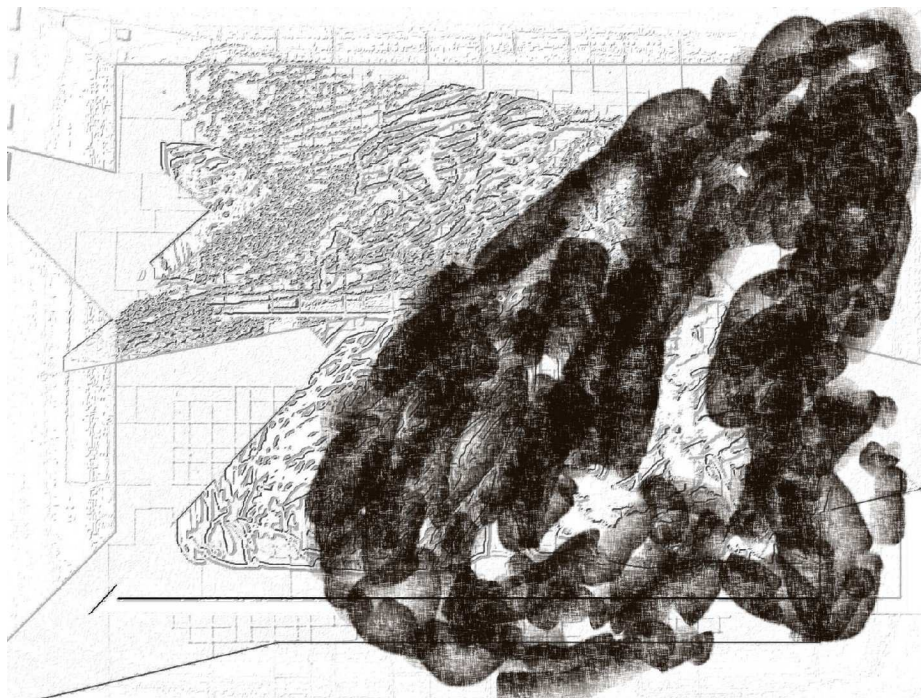




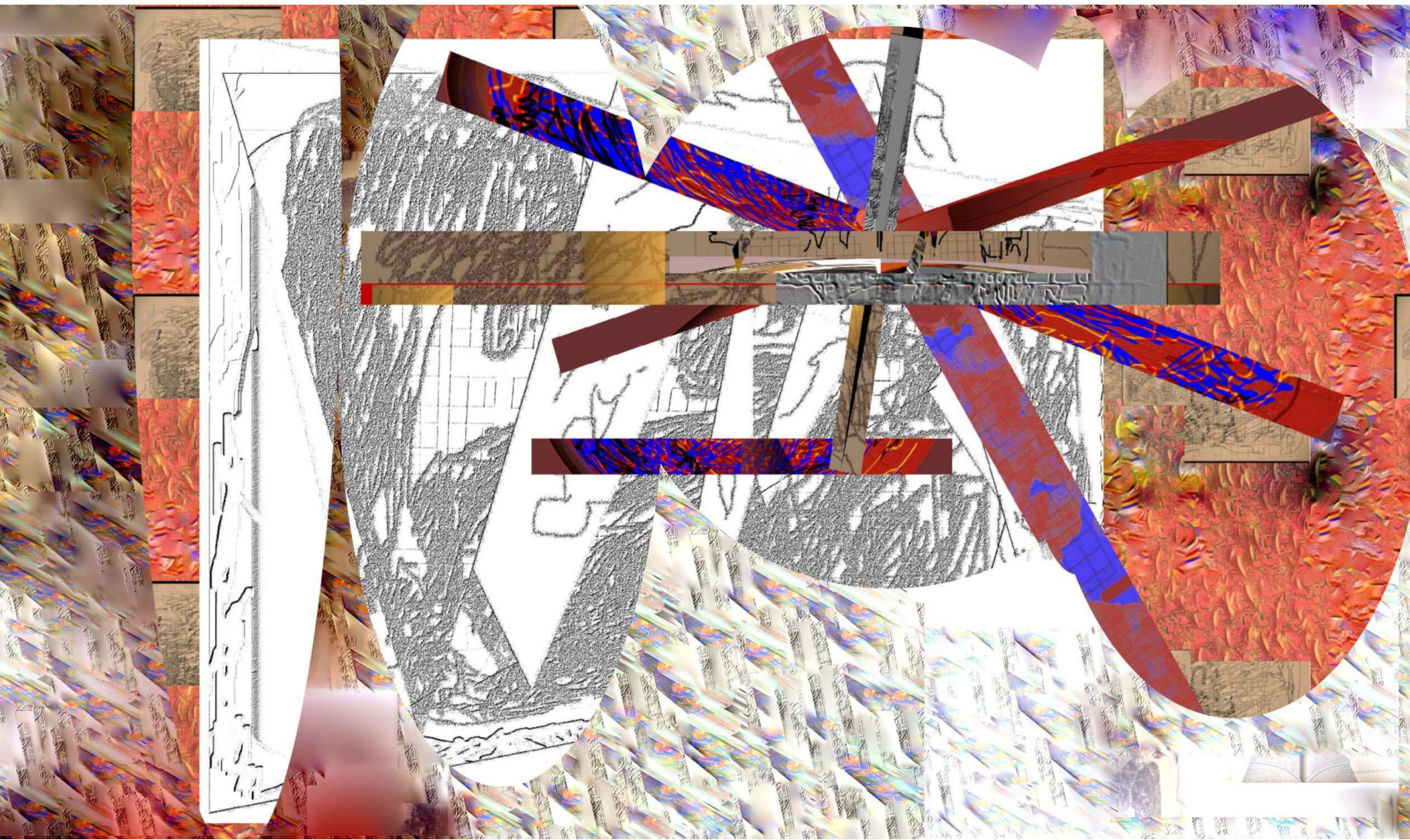


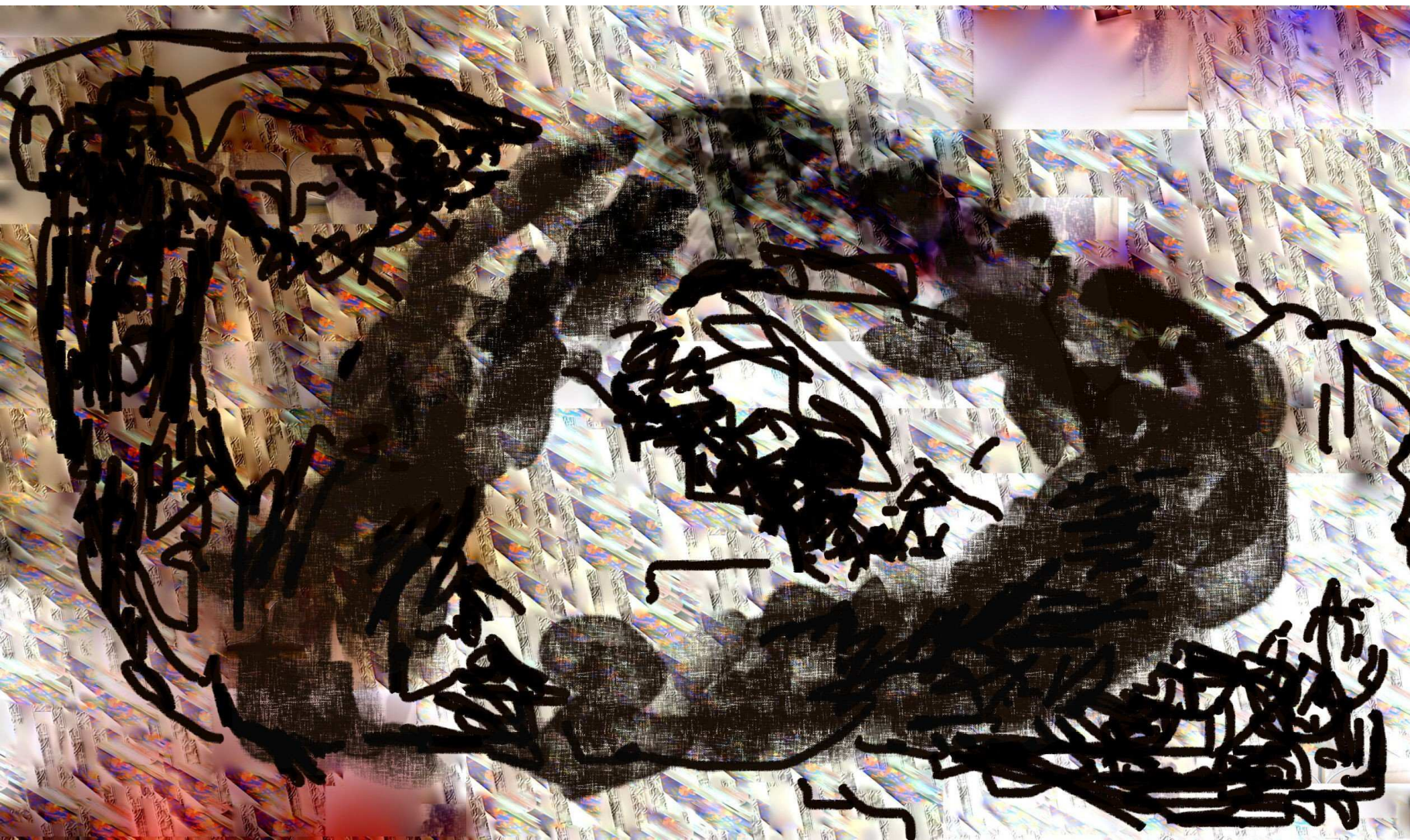


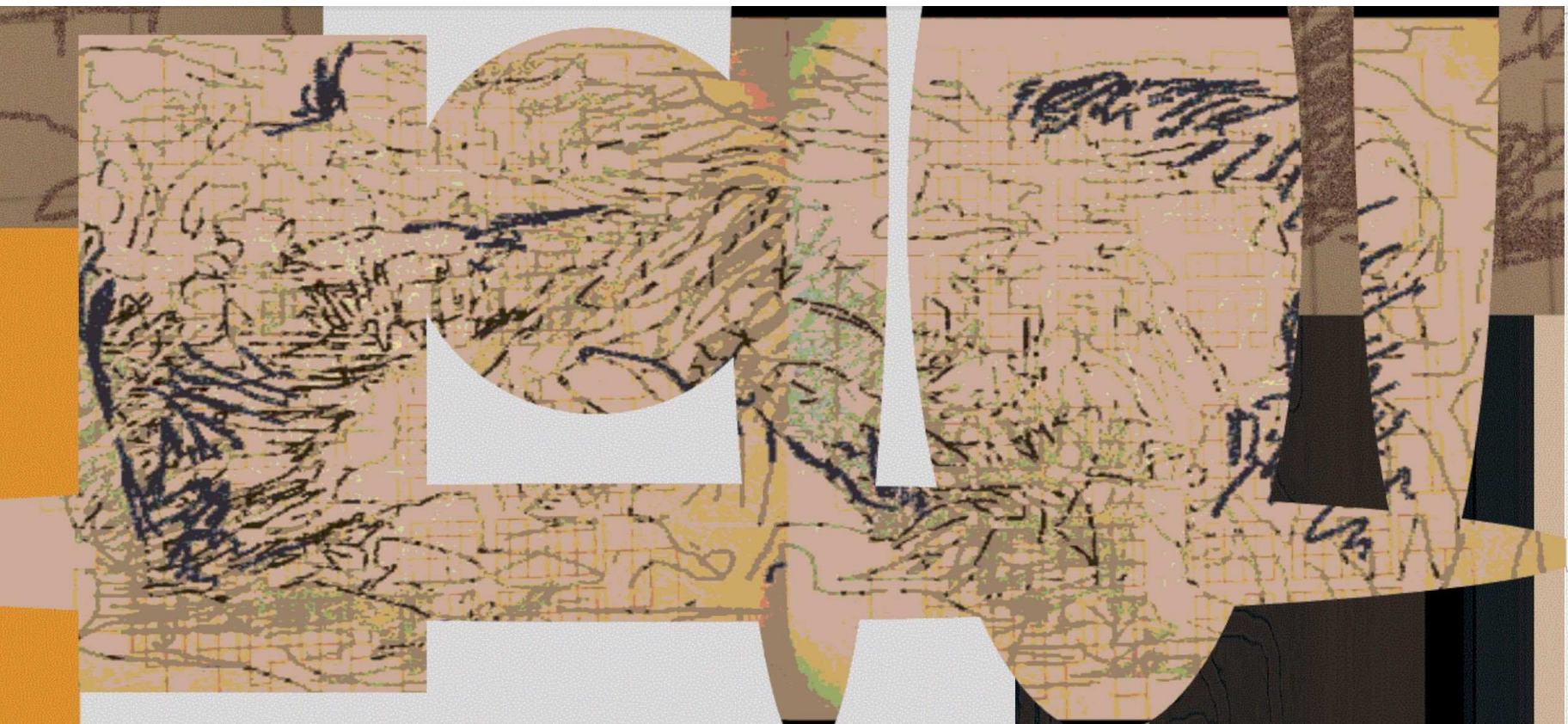


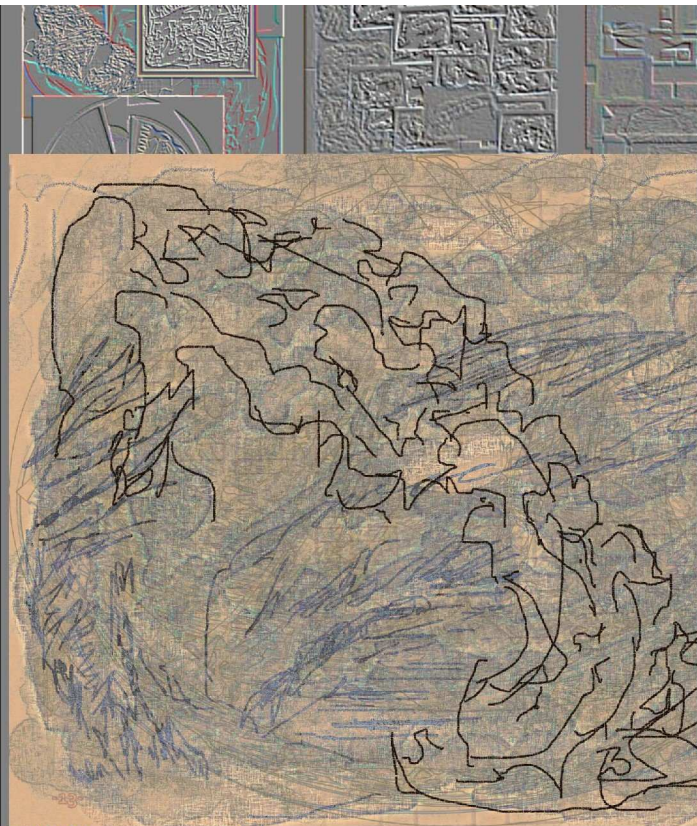






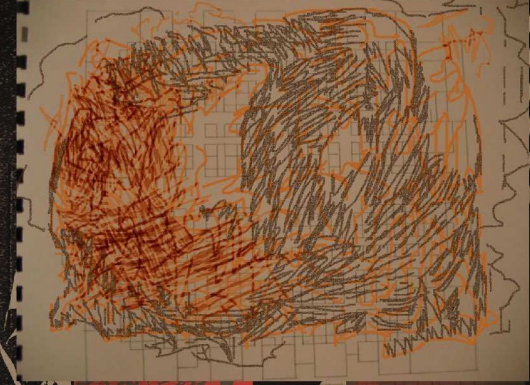
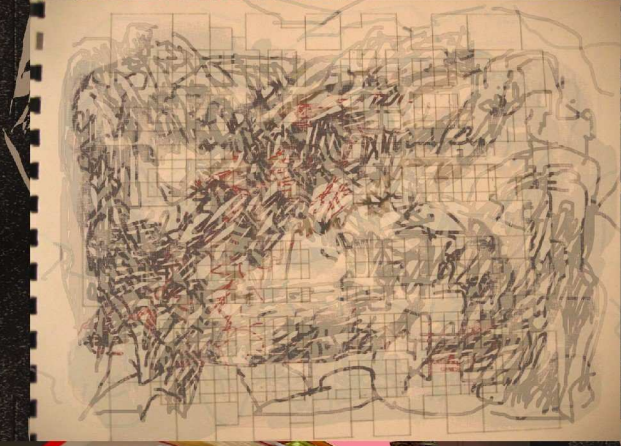
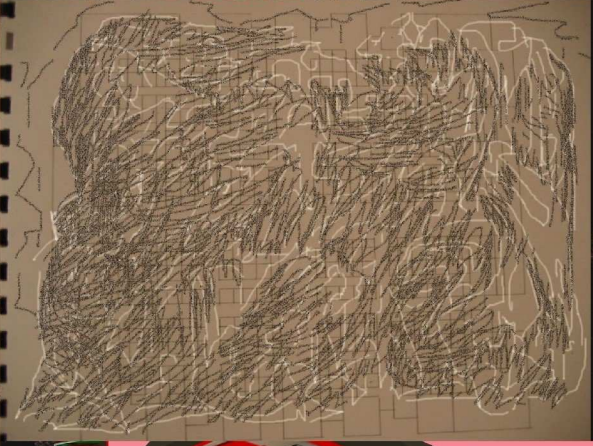
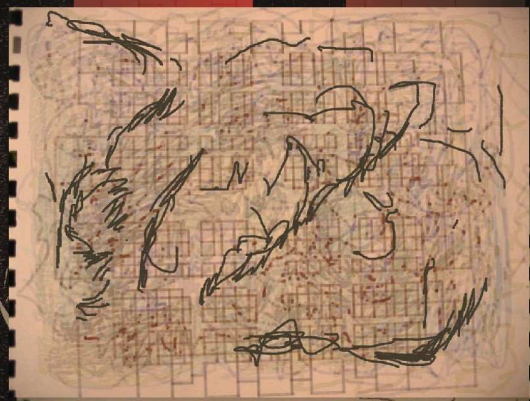


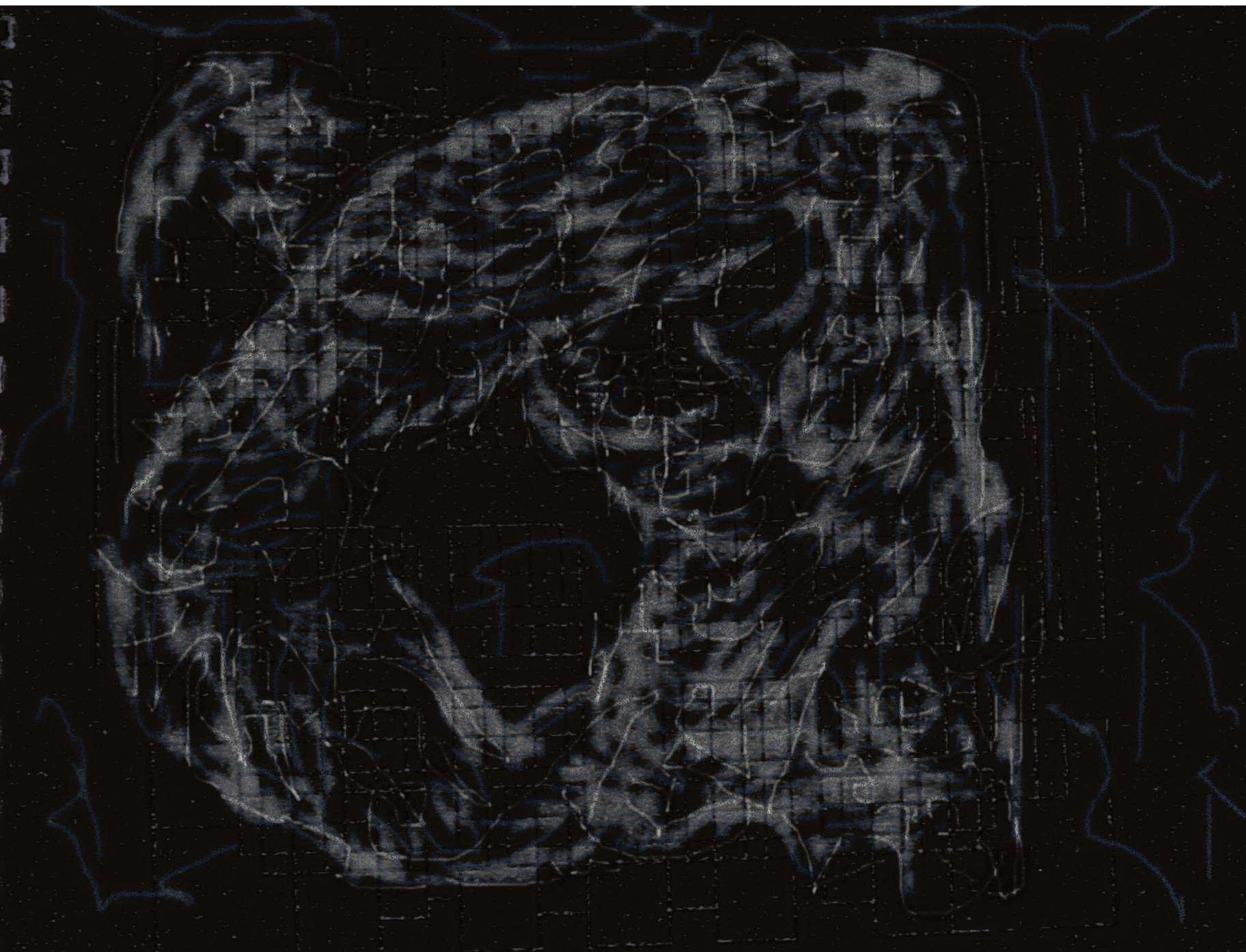


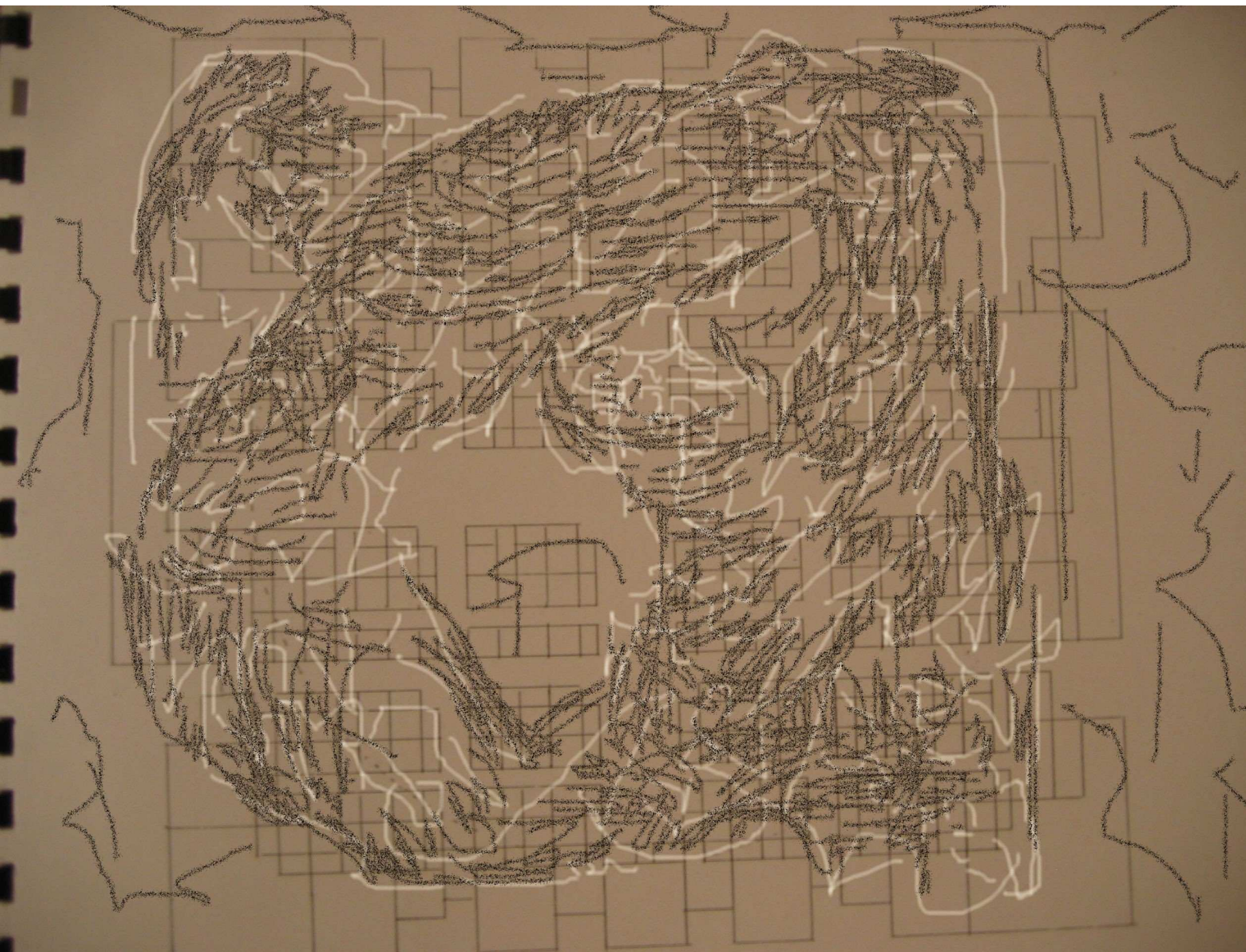


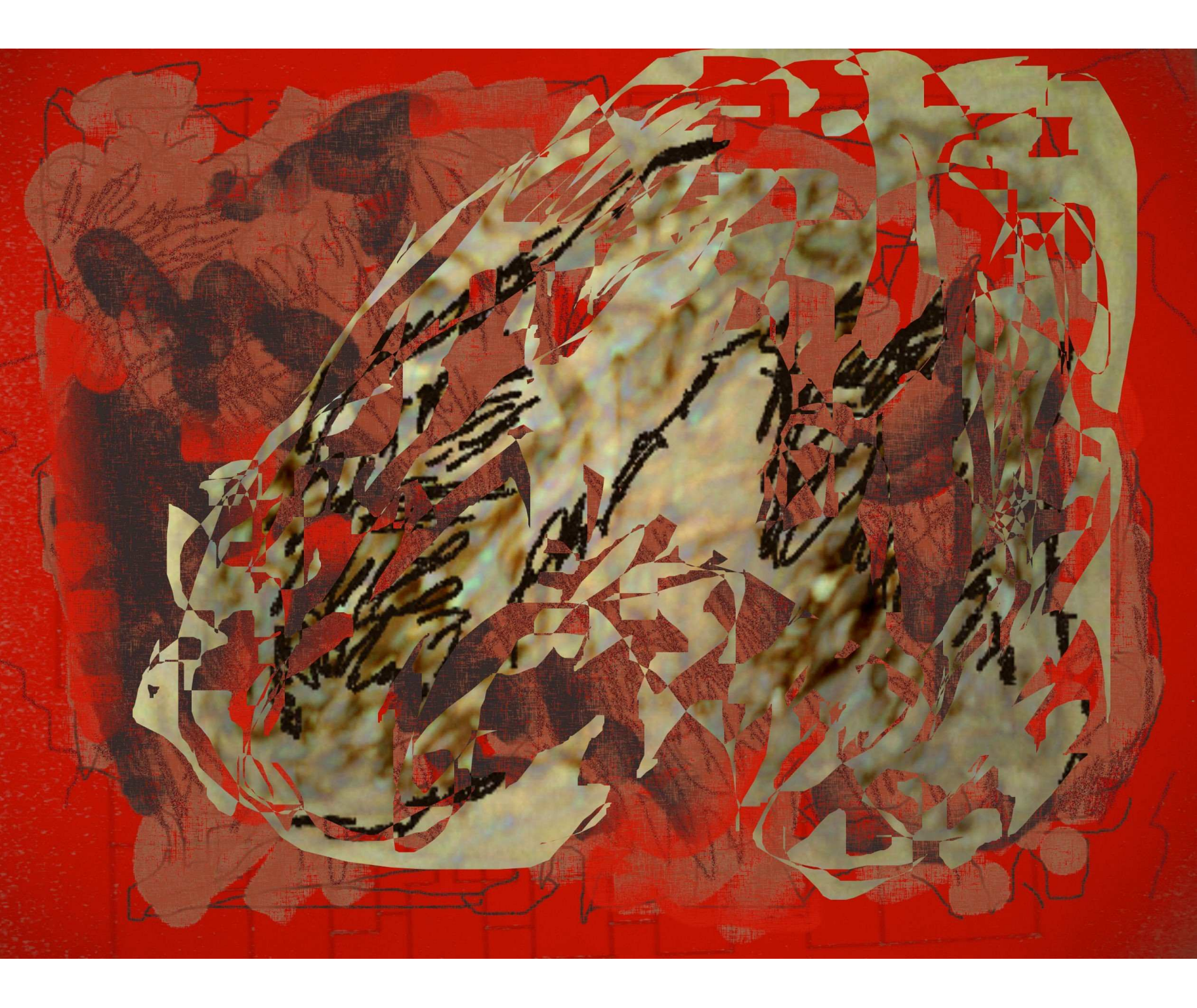
Alice Sand Rosetta And Prosodic Metier

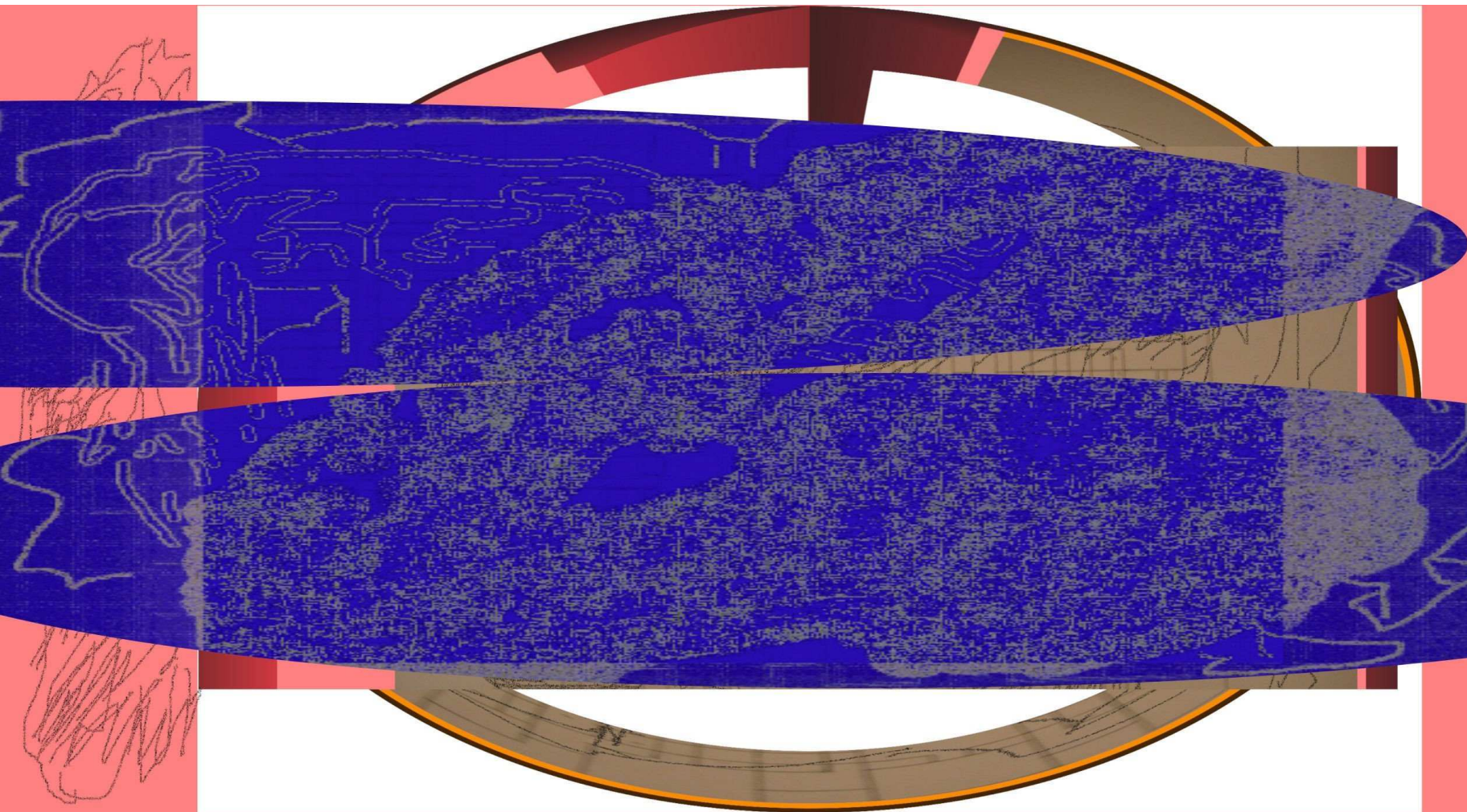


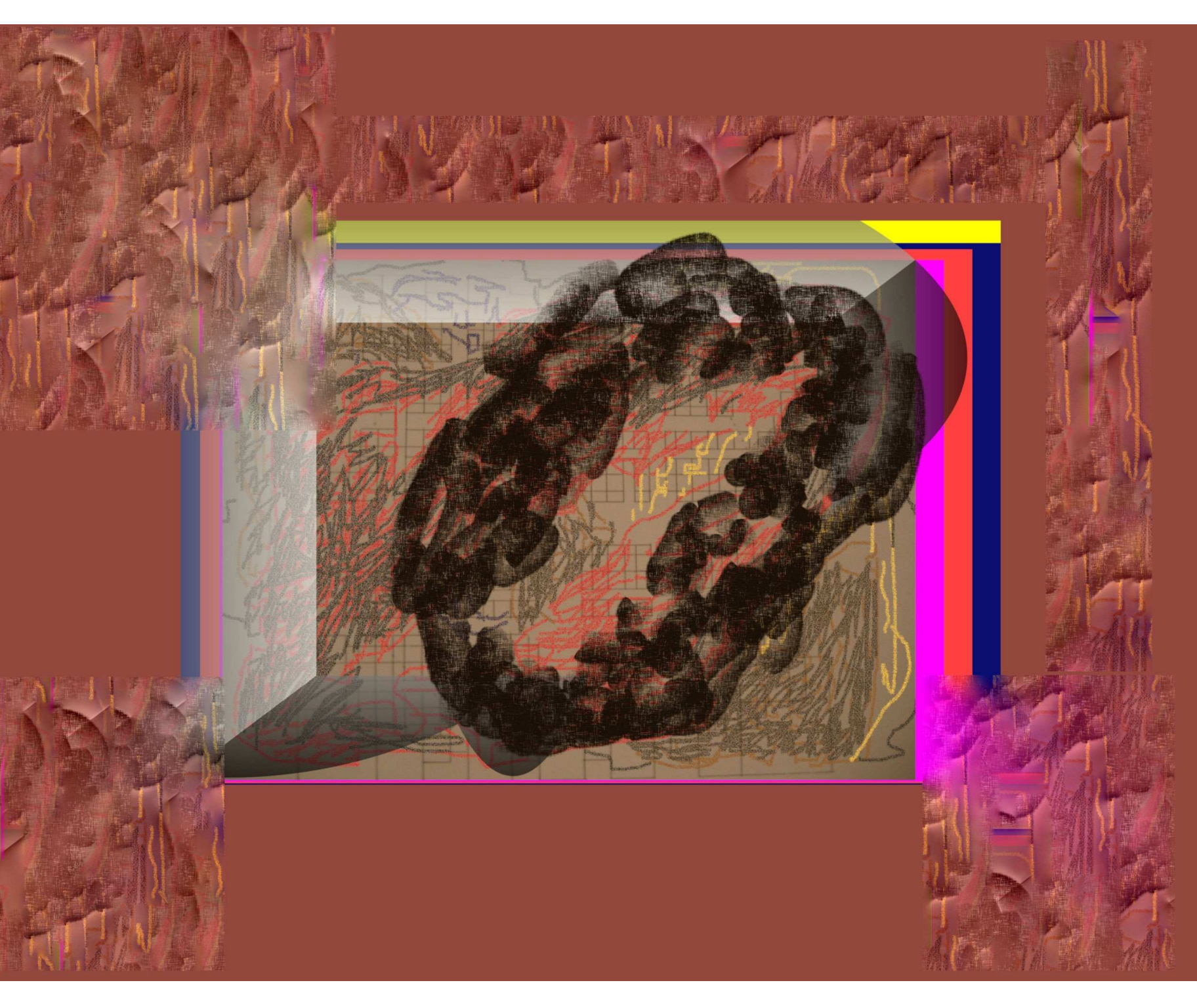


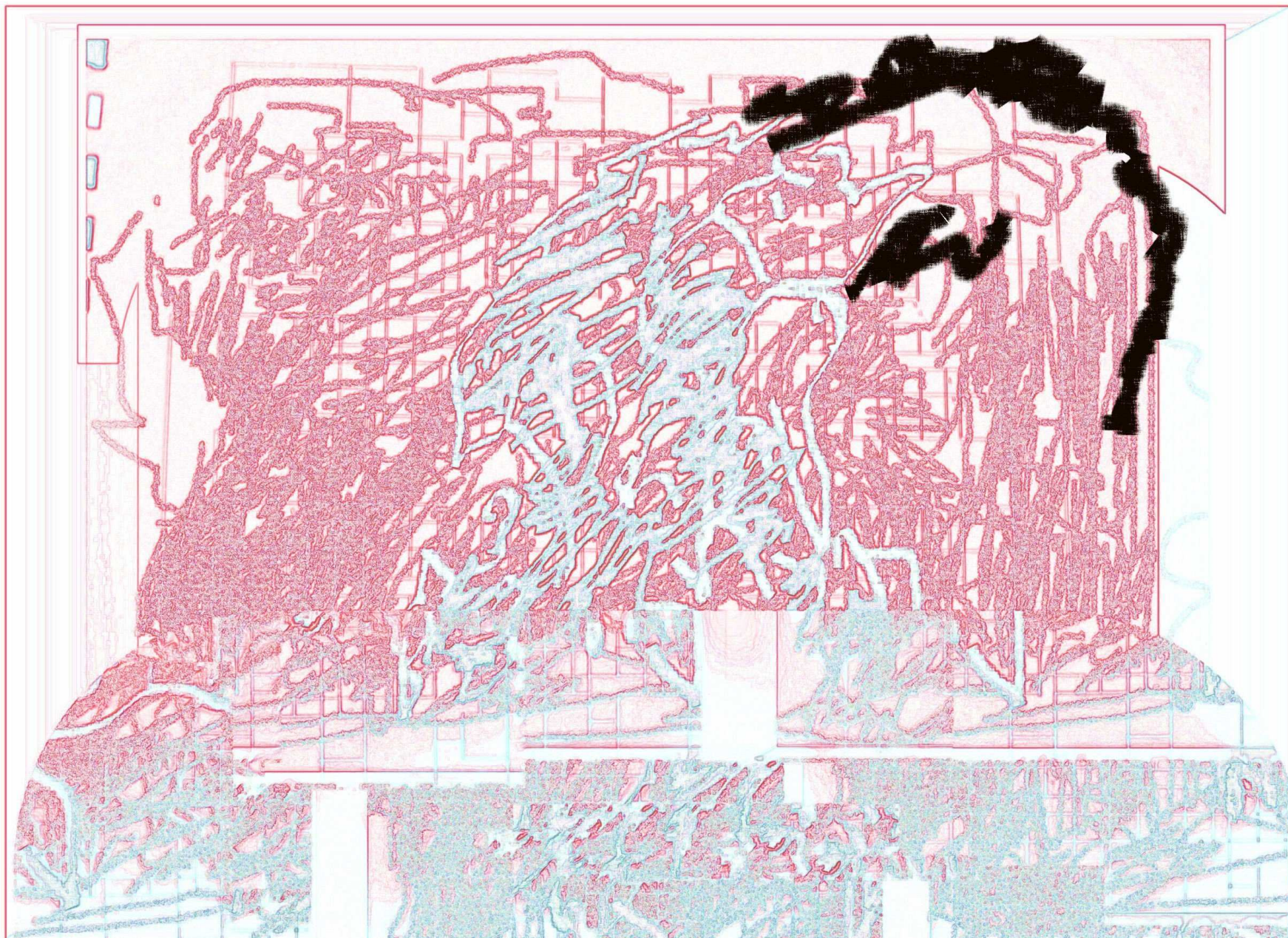


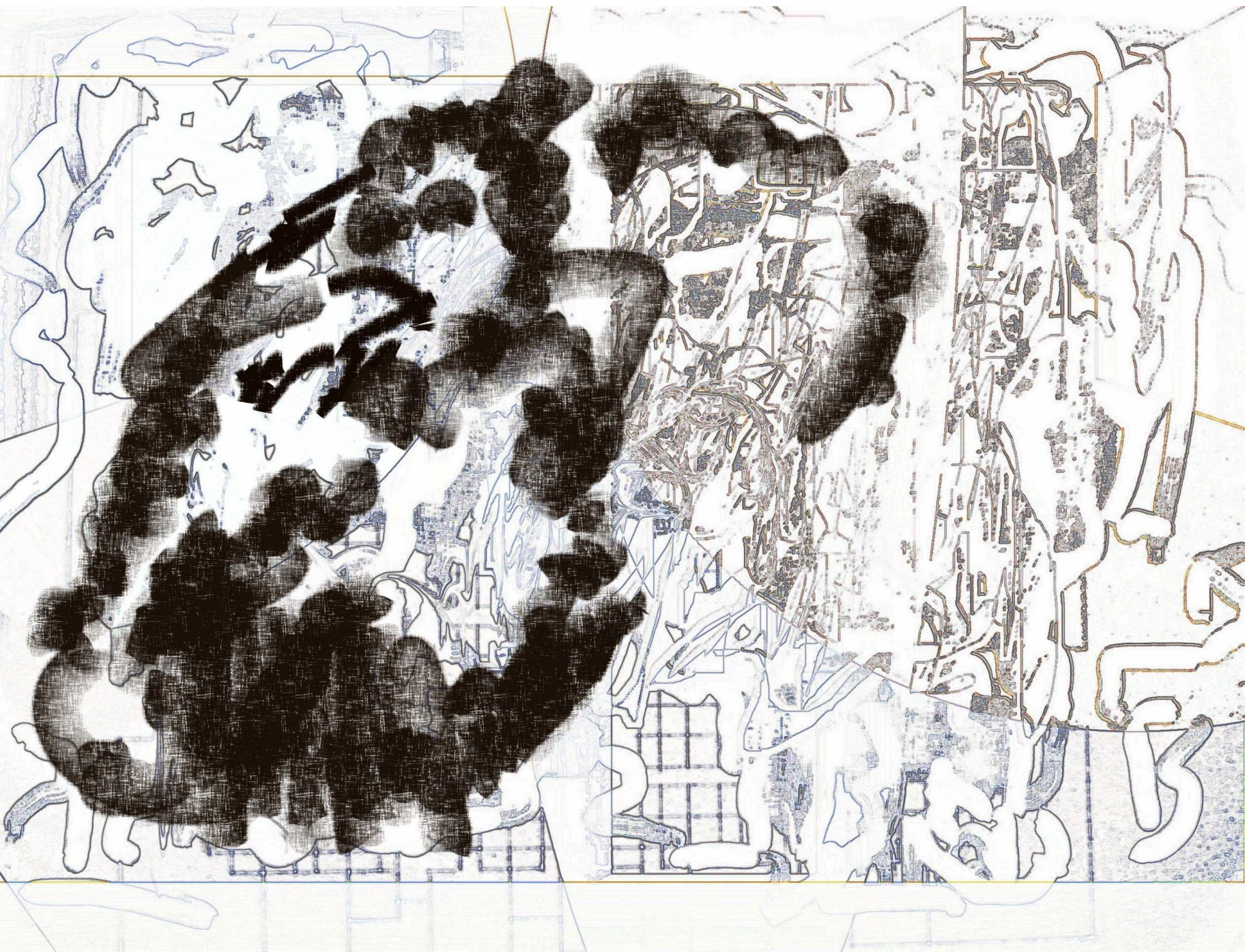


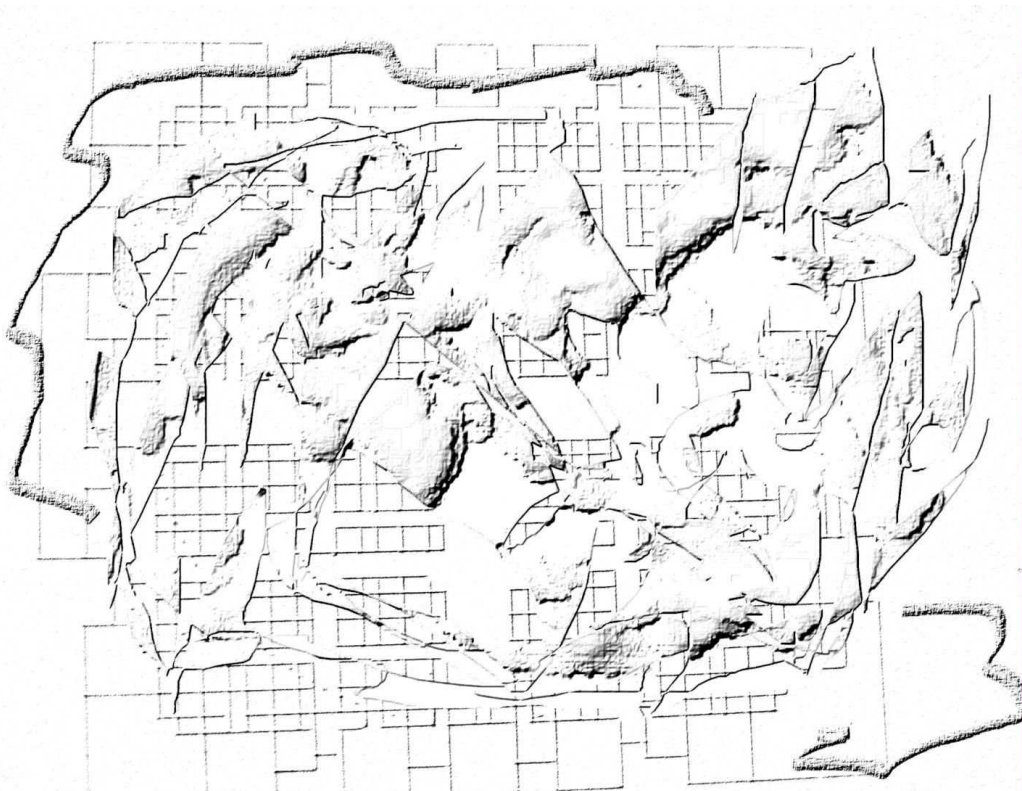




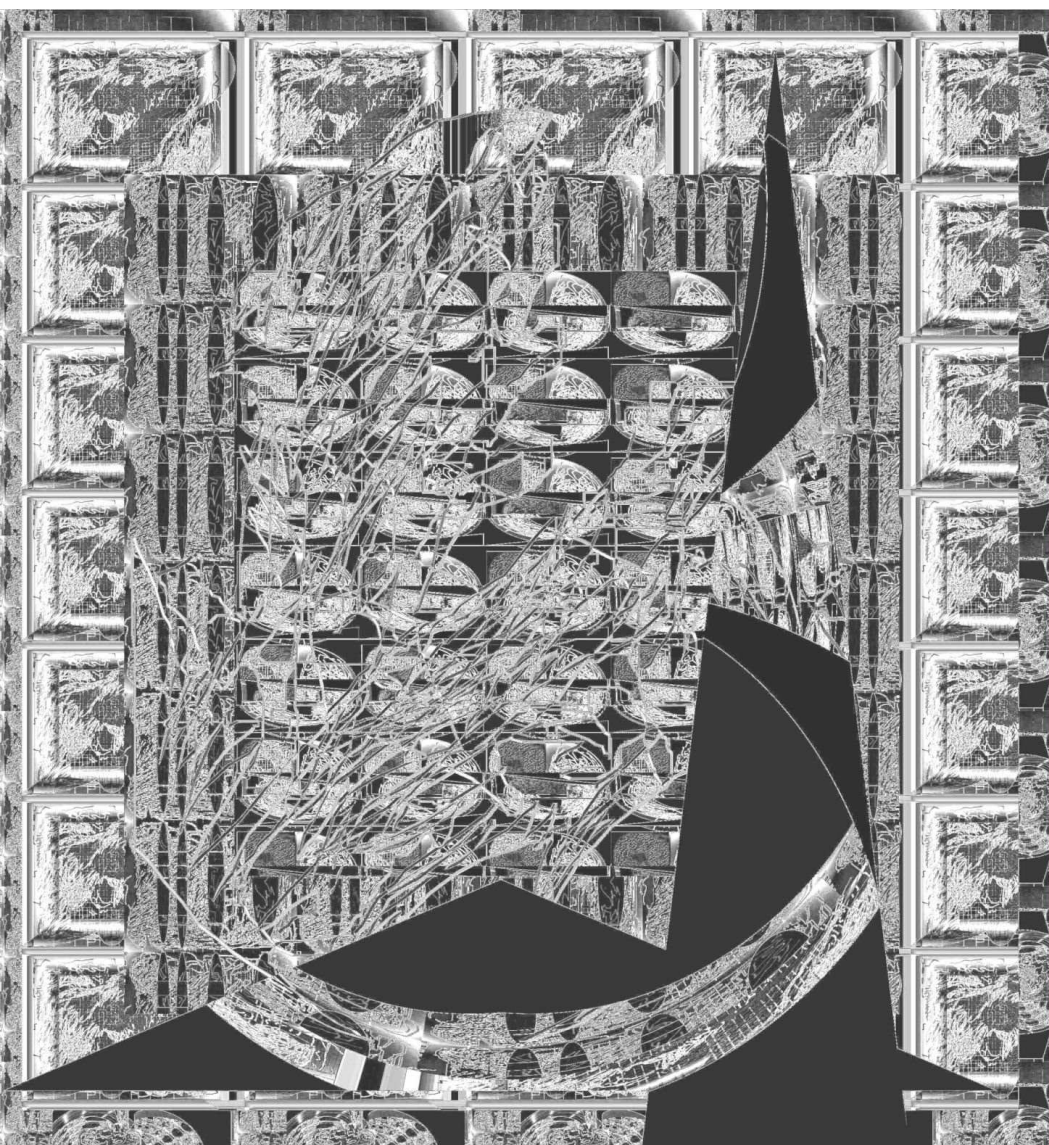


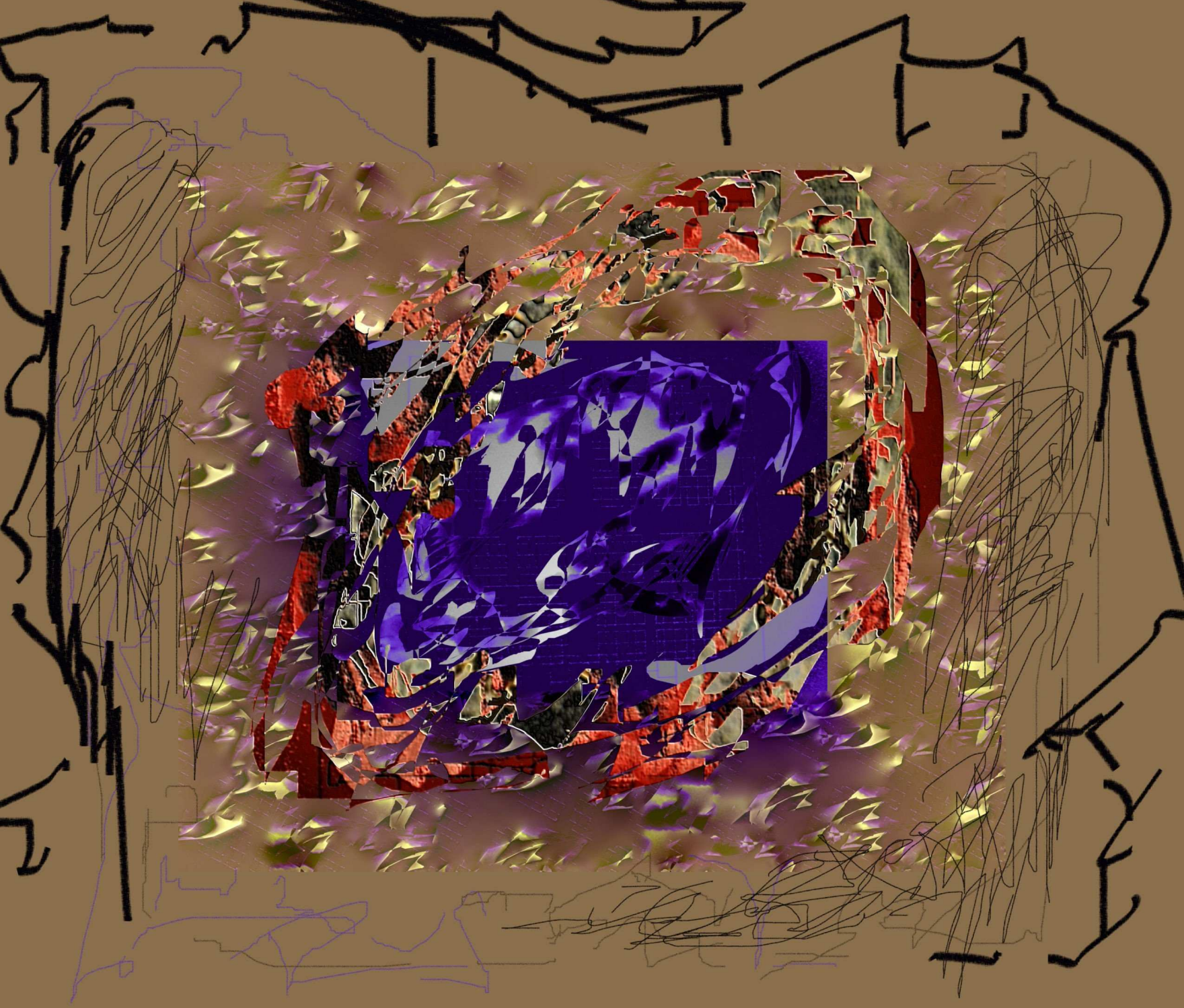


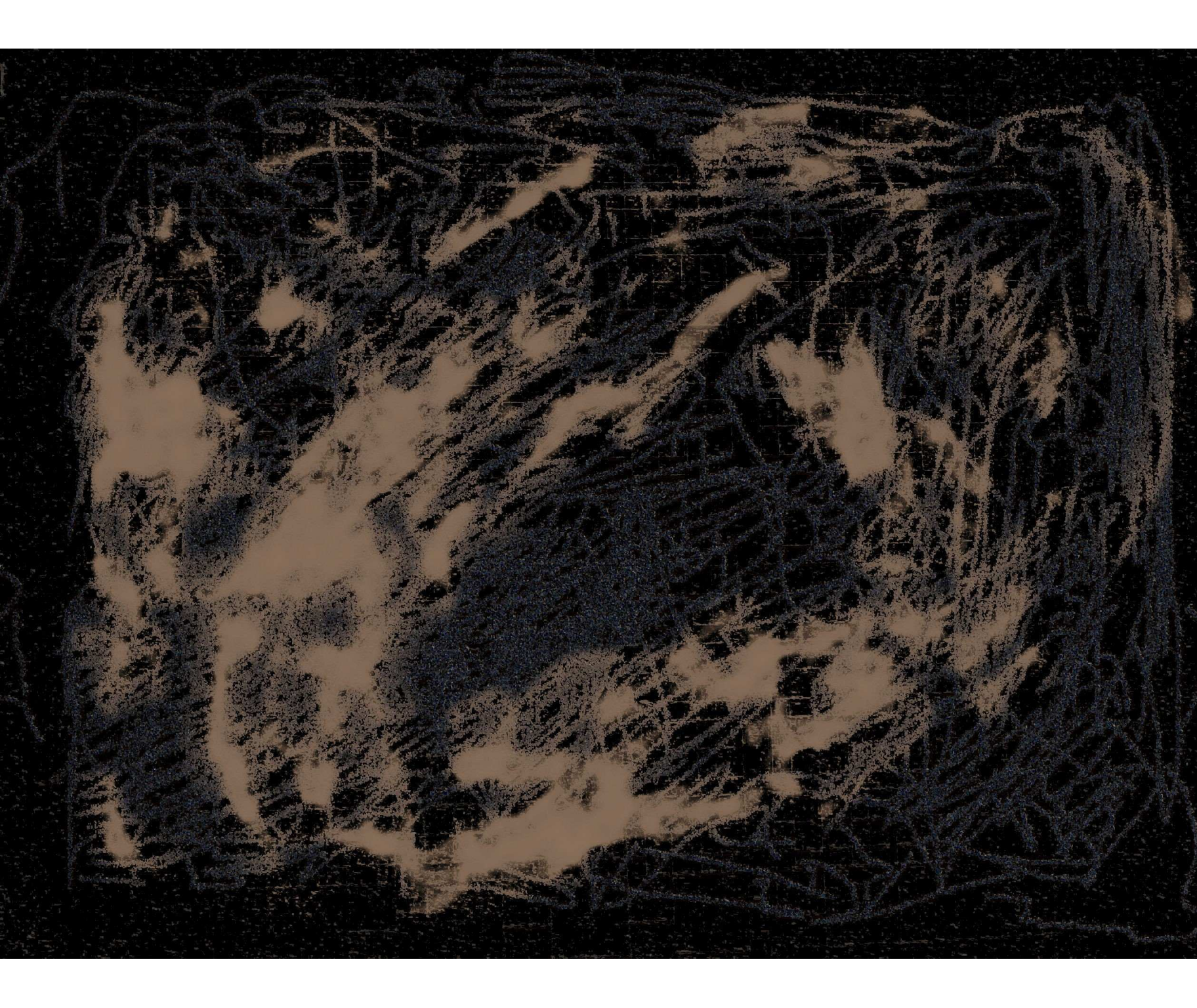


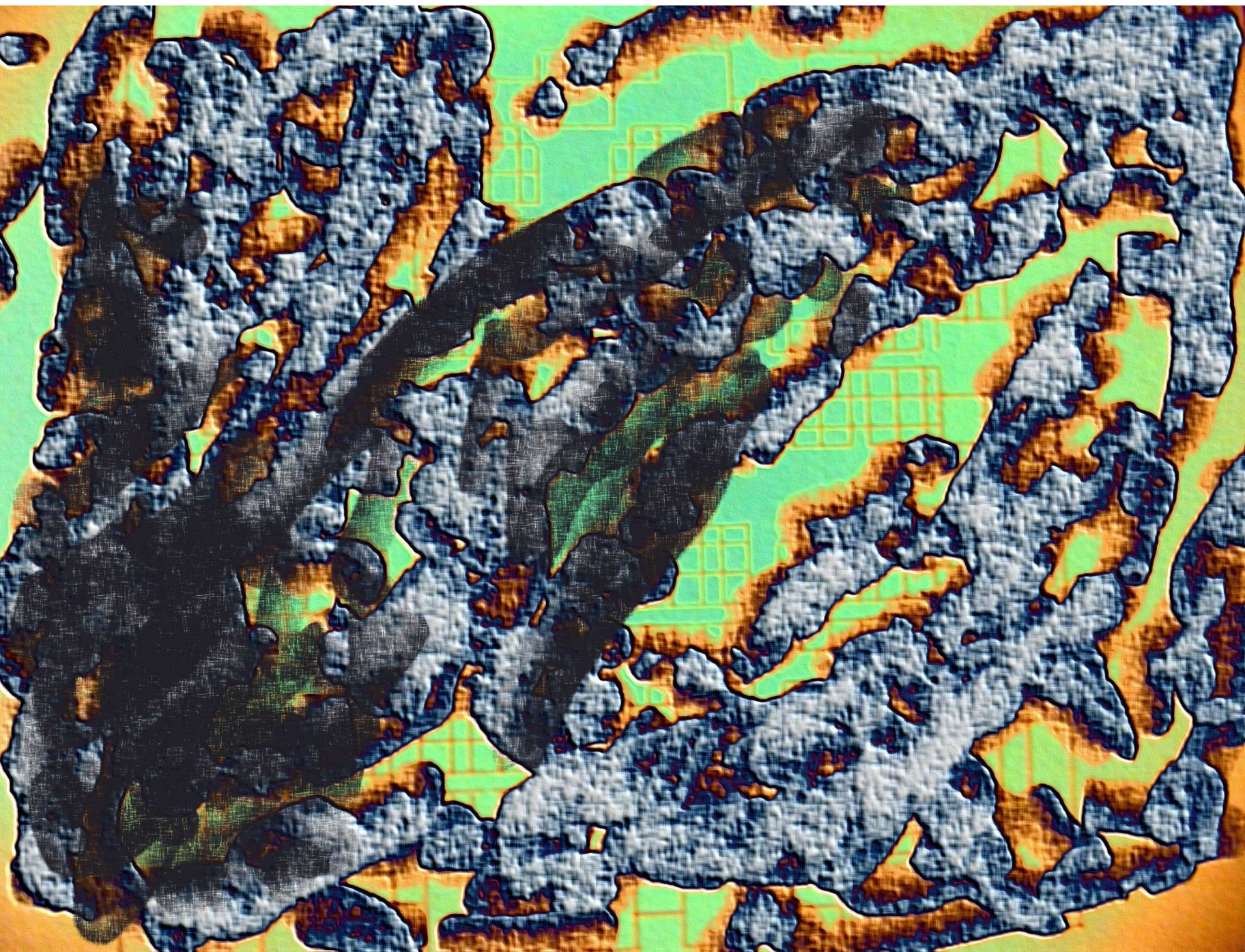




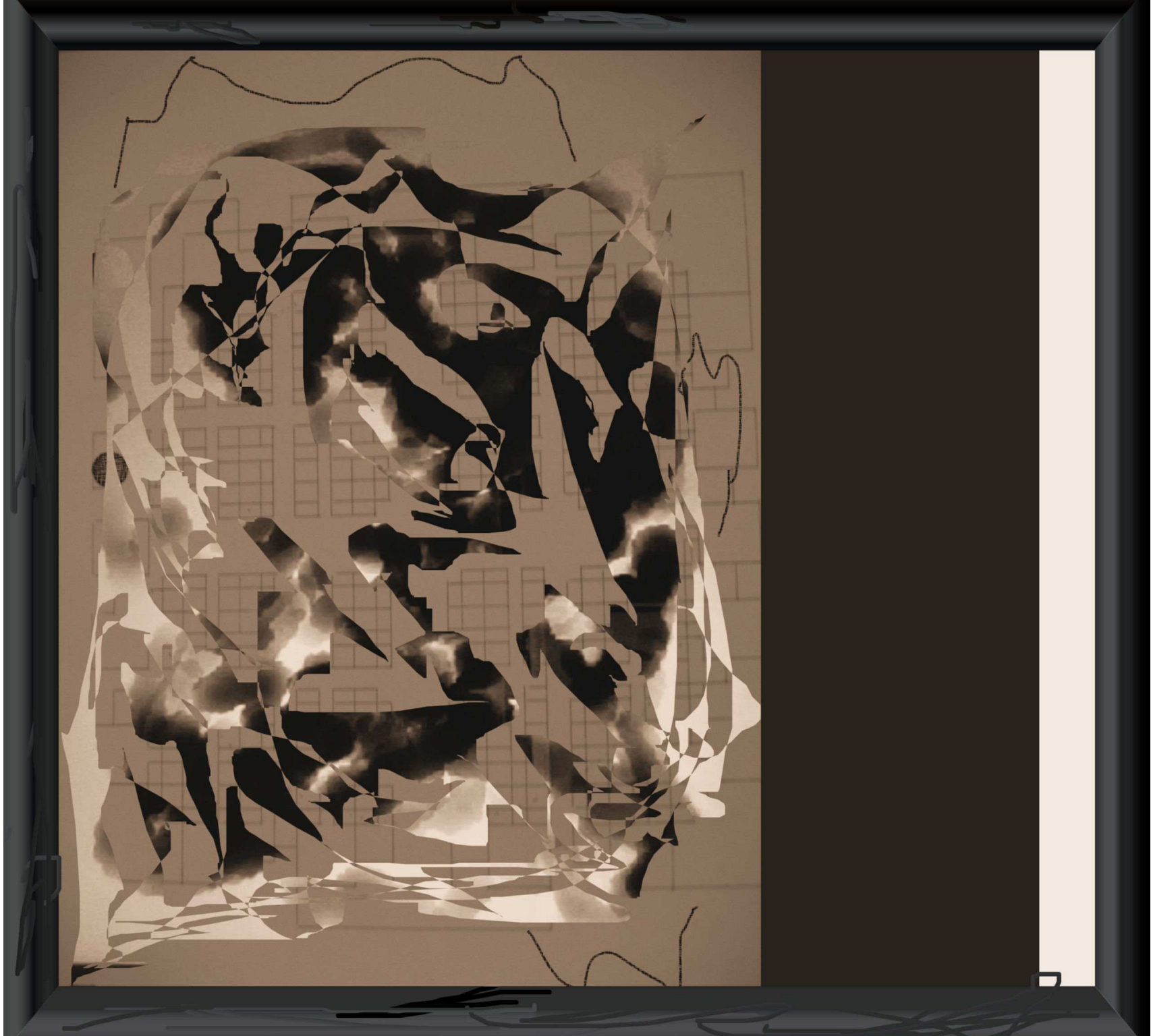


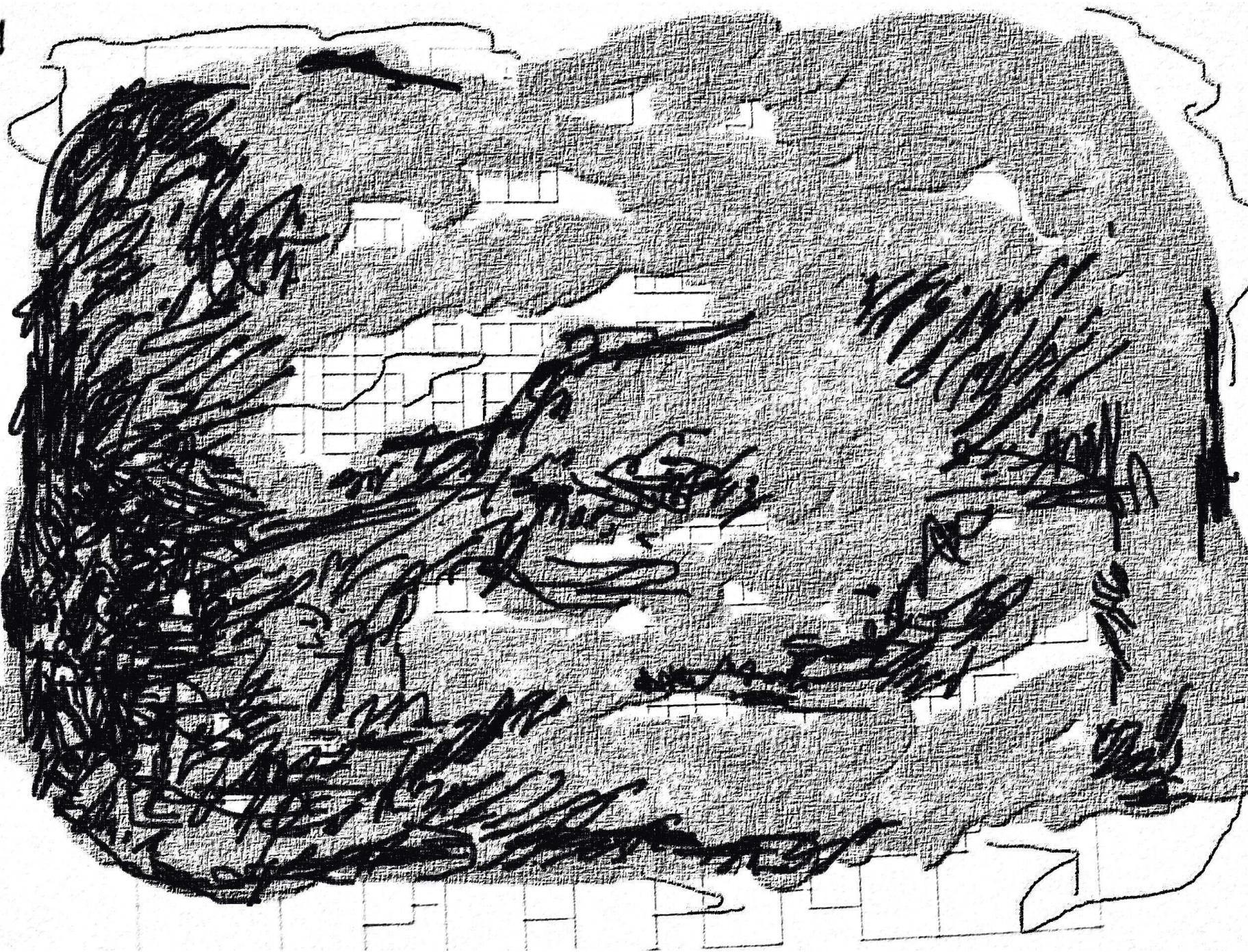


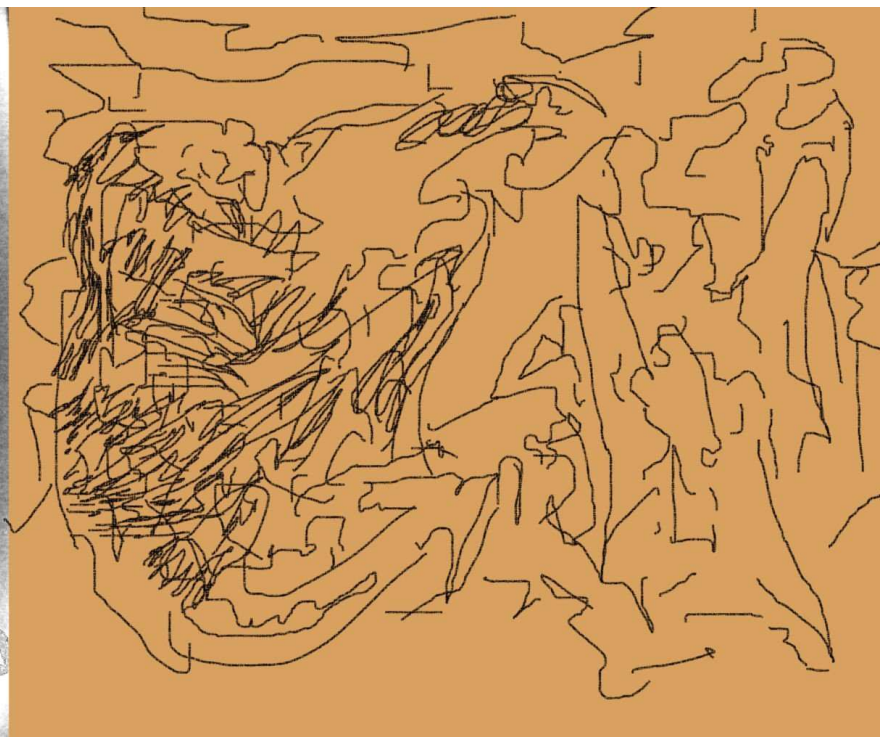
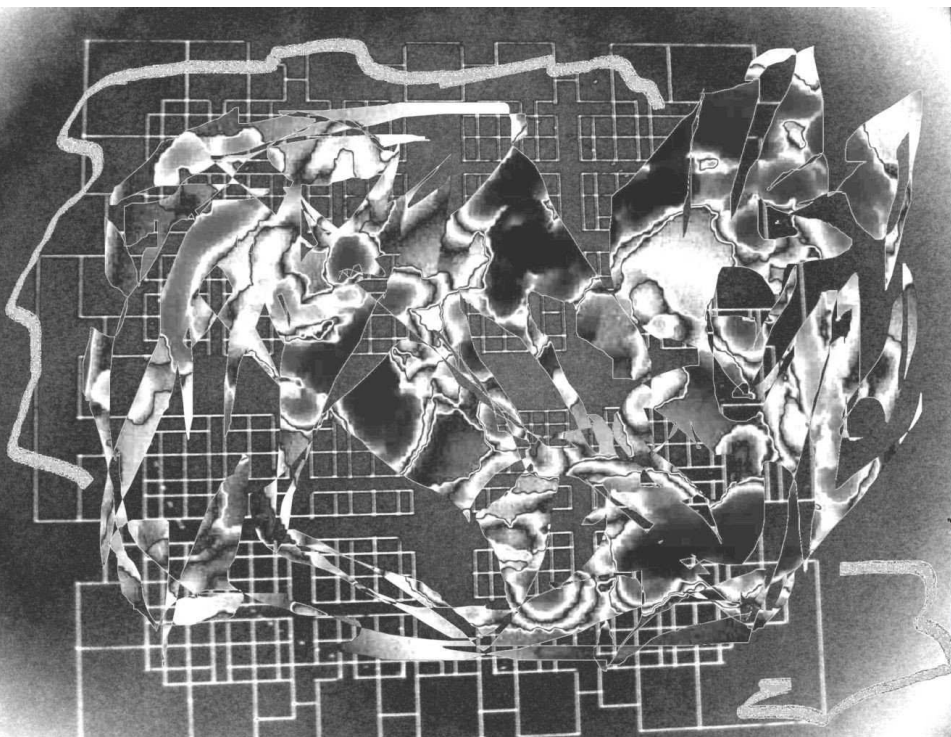


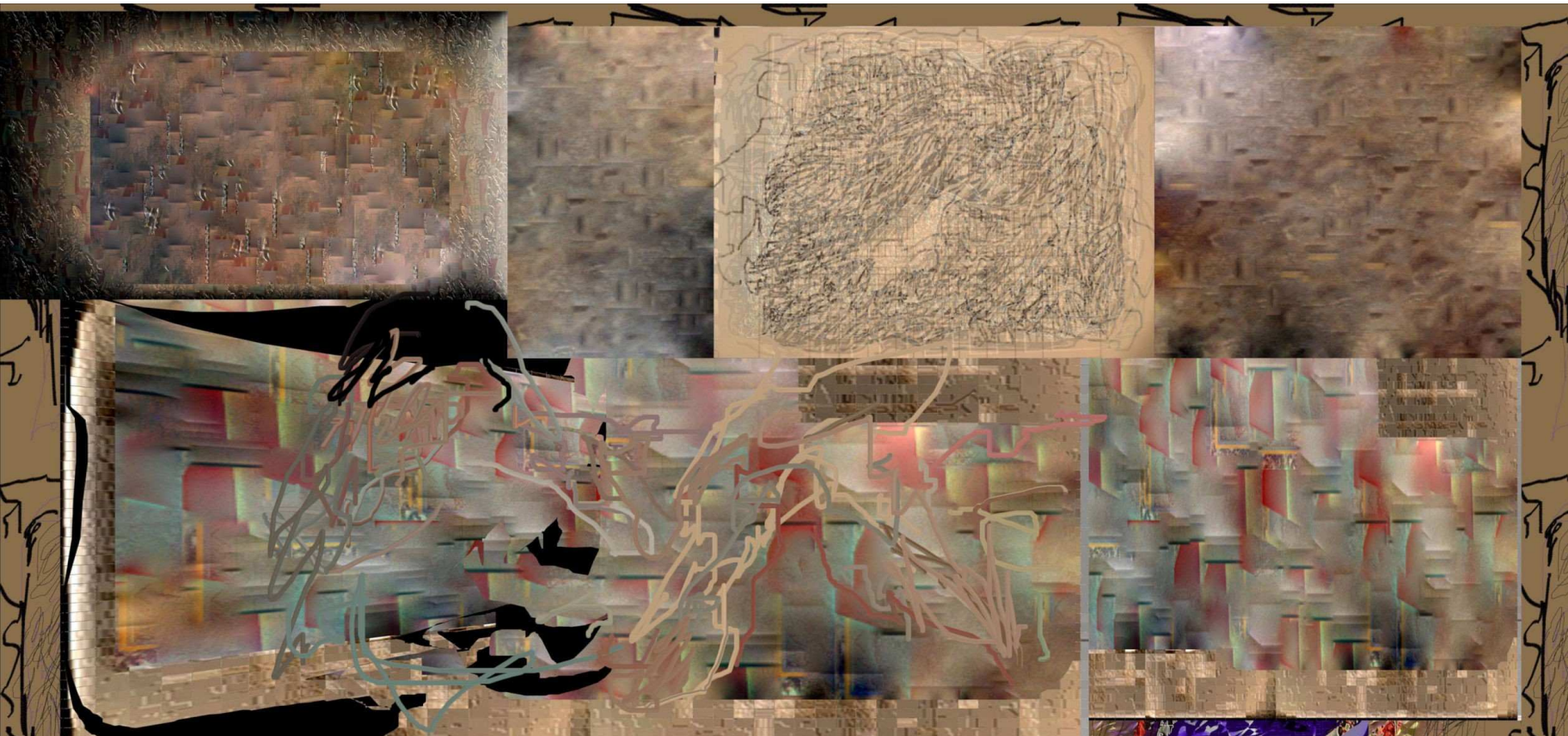


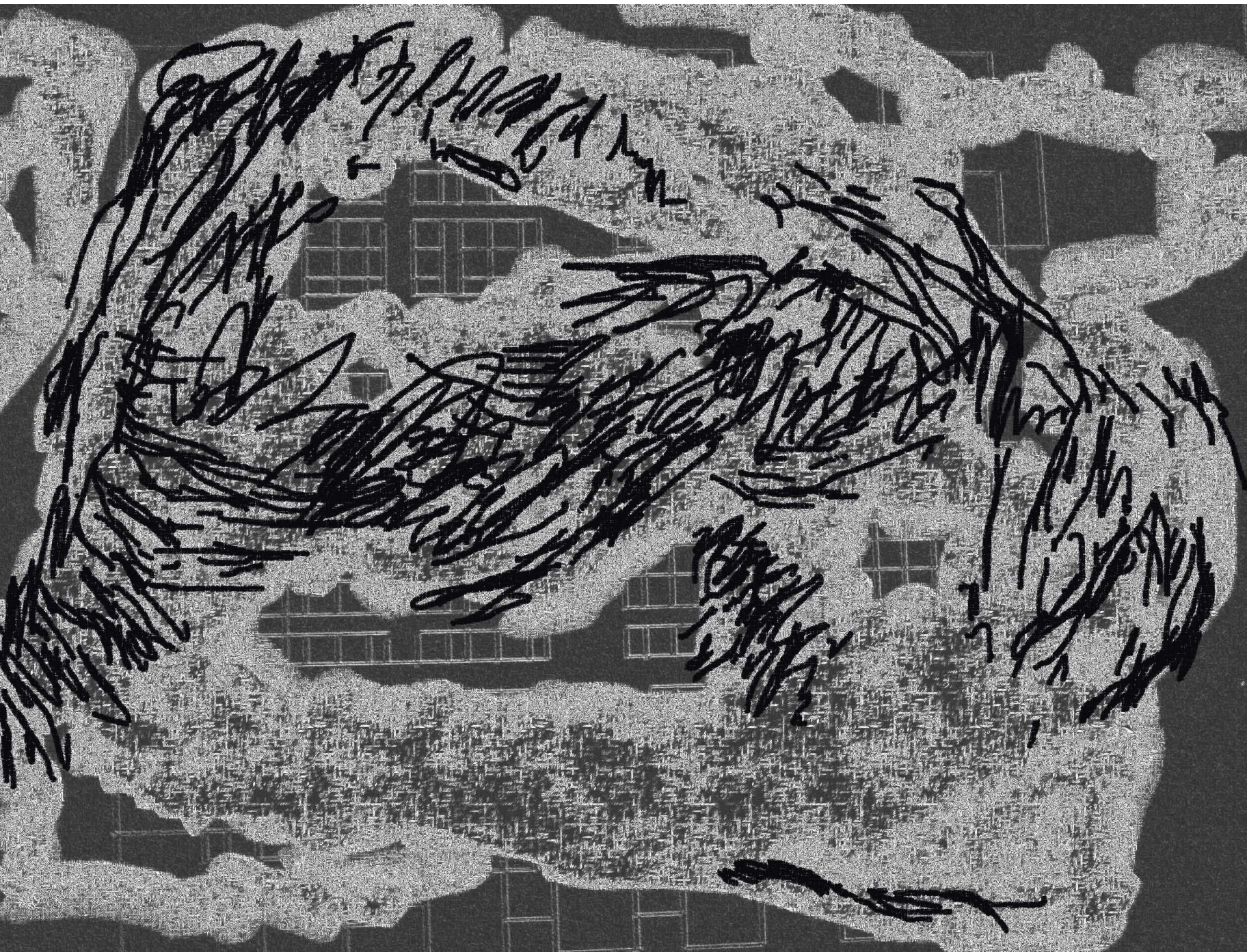


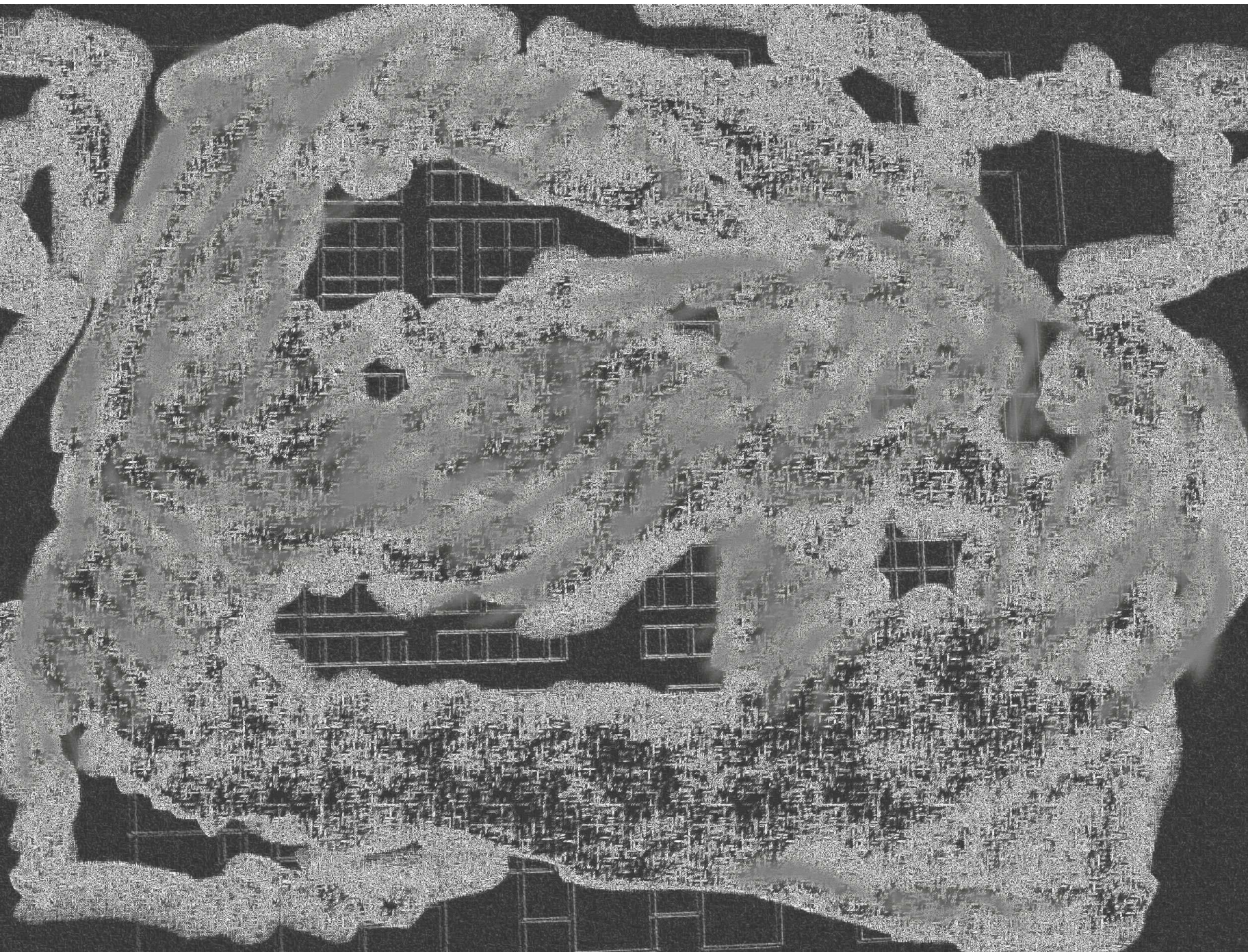


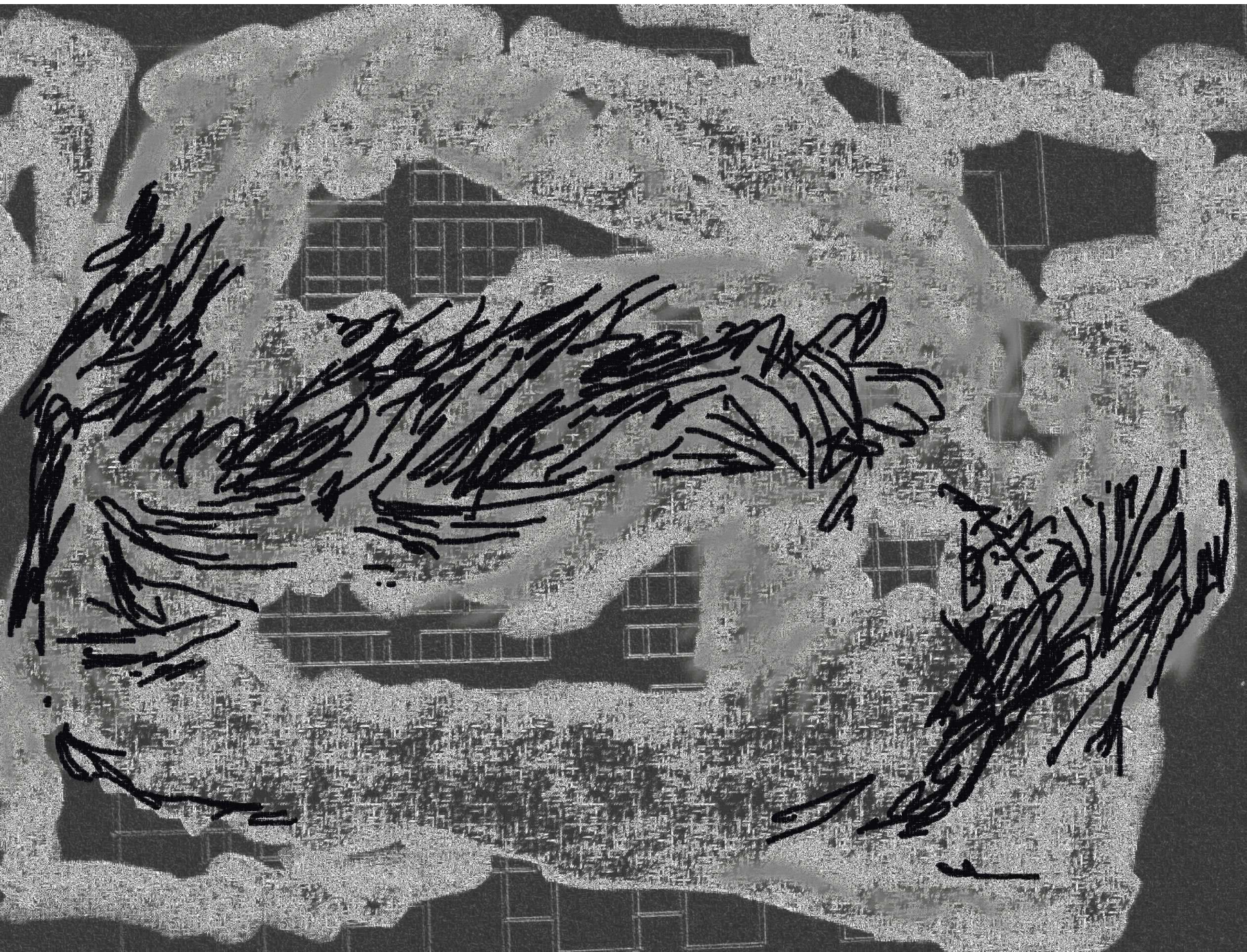


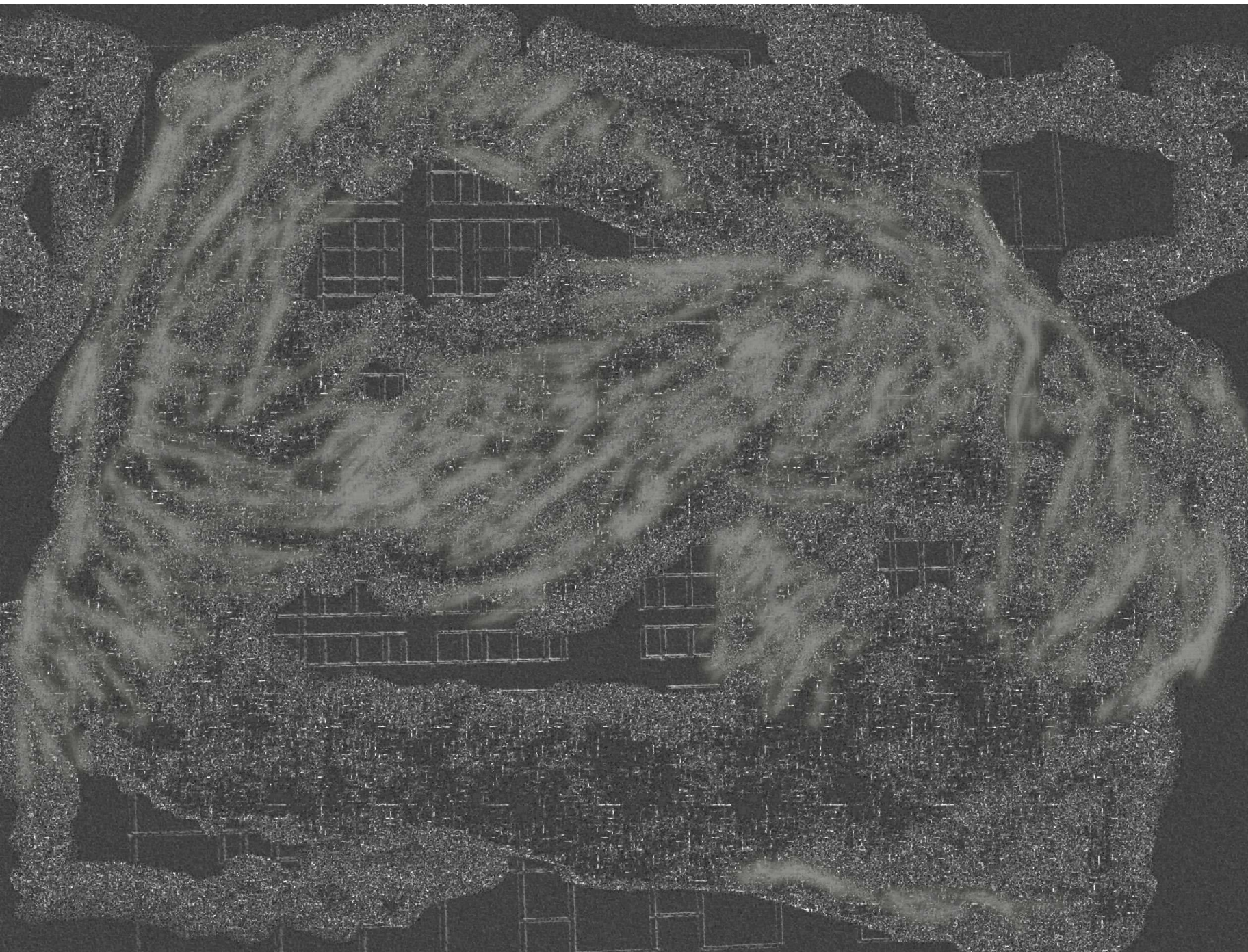


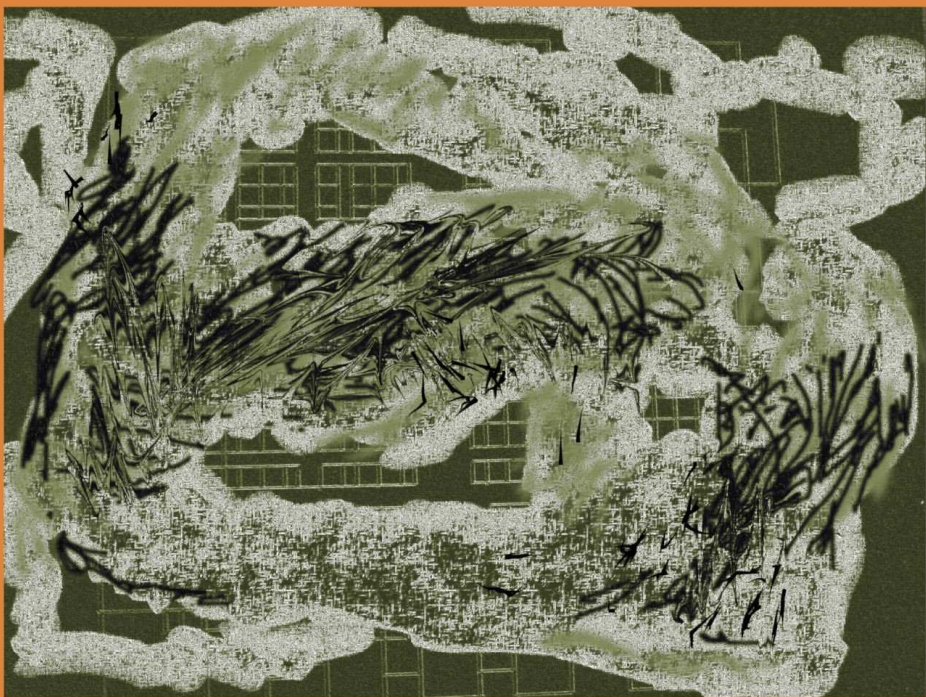


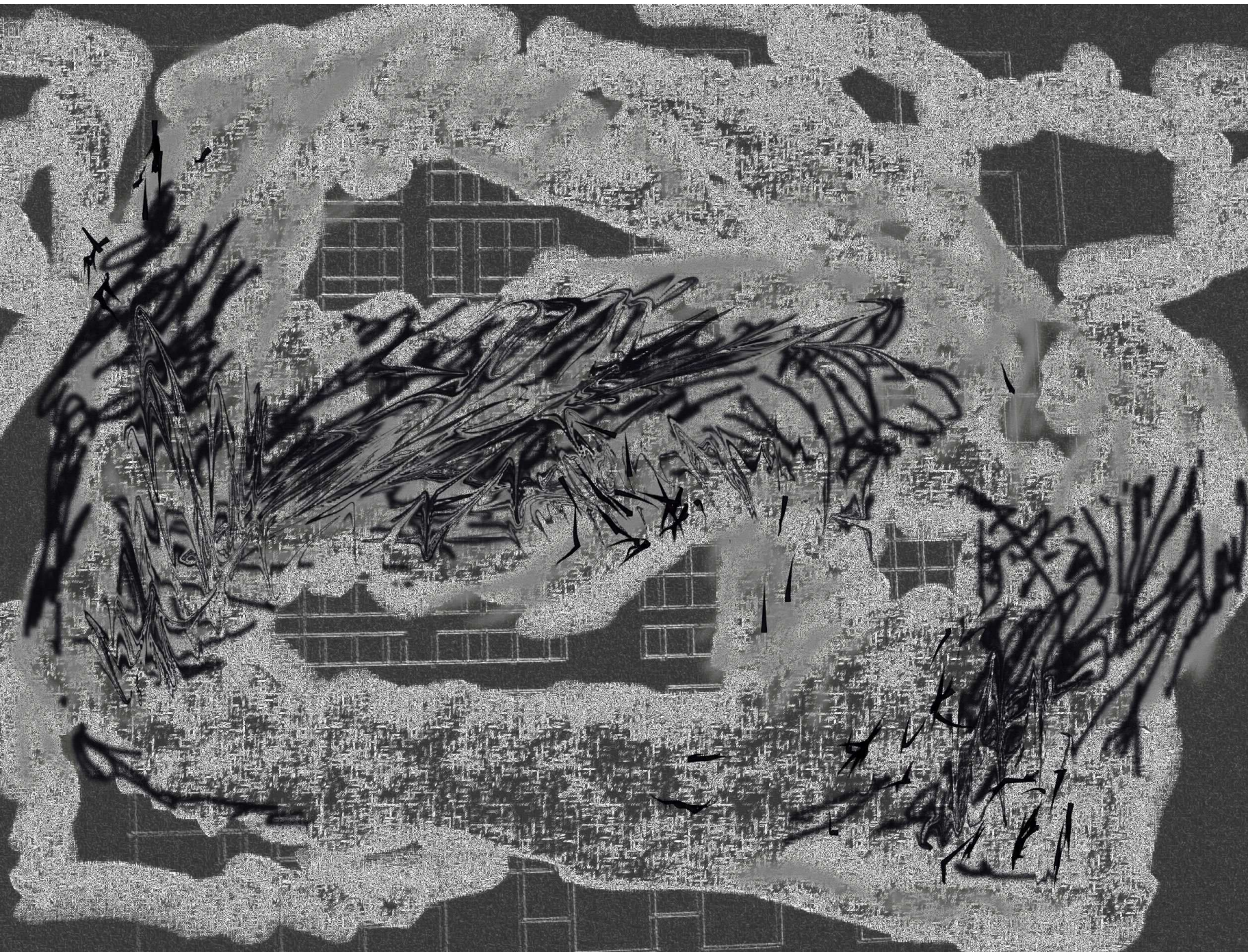


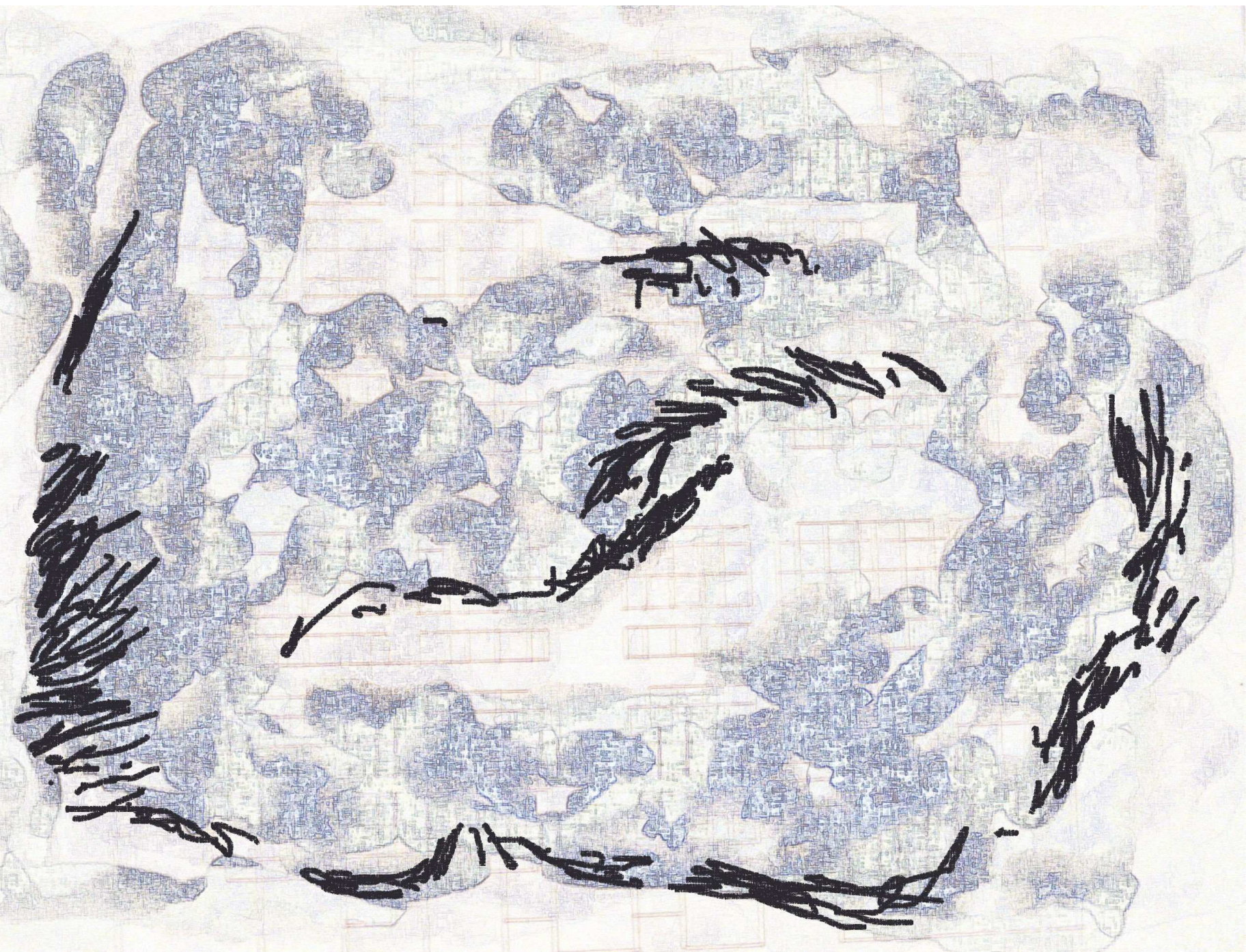


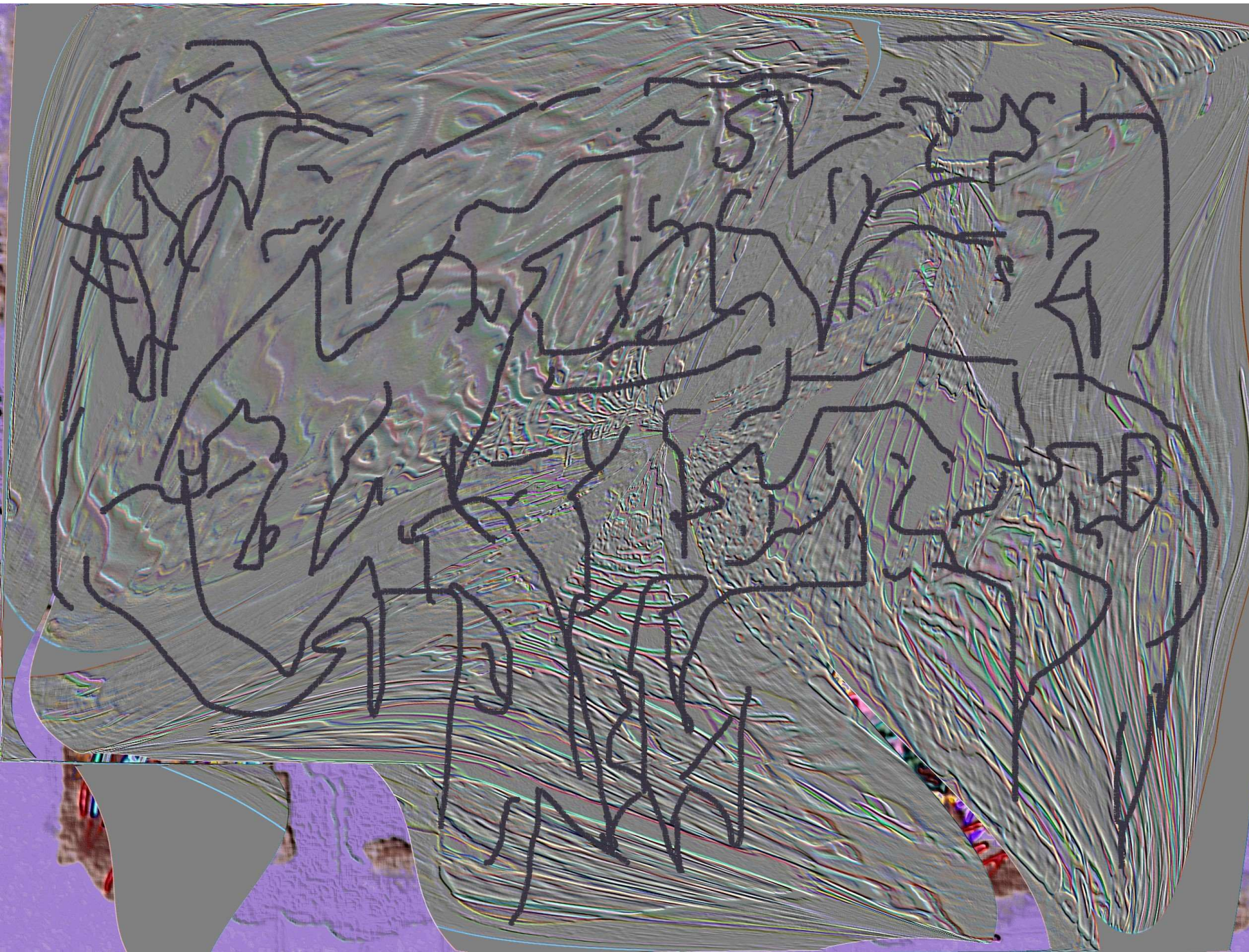


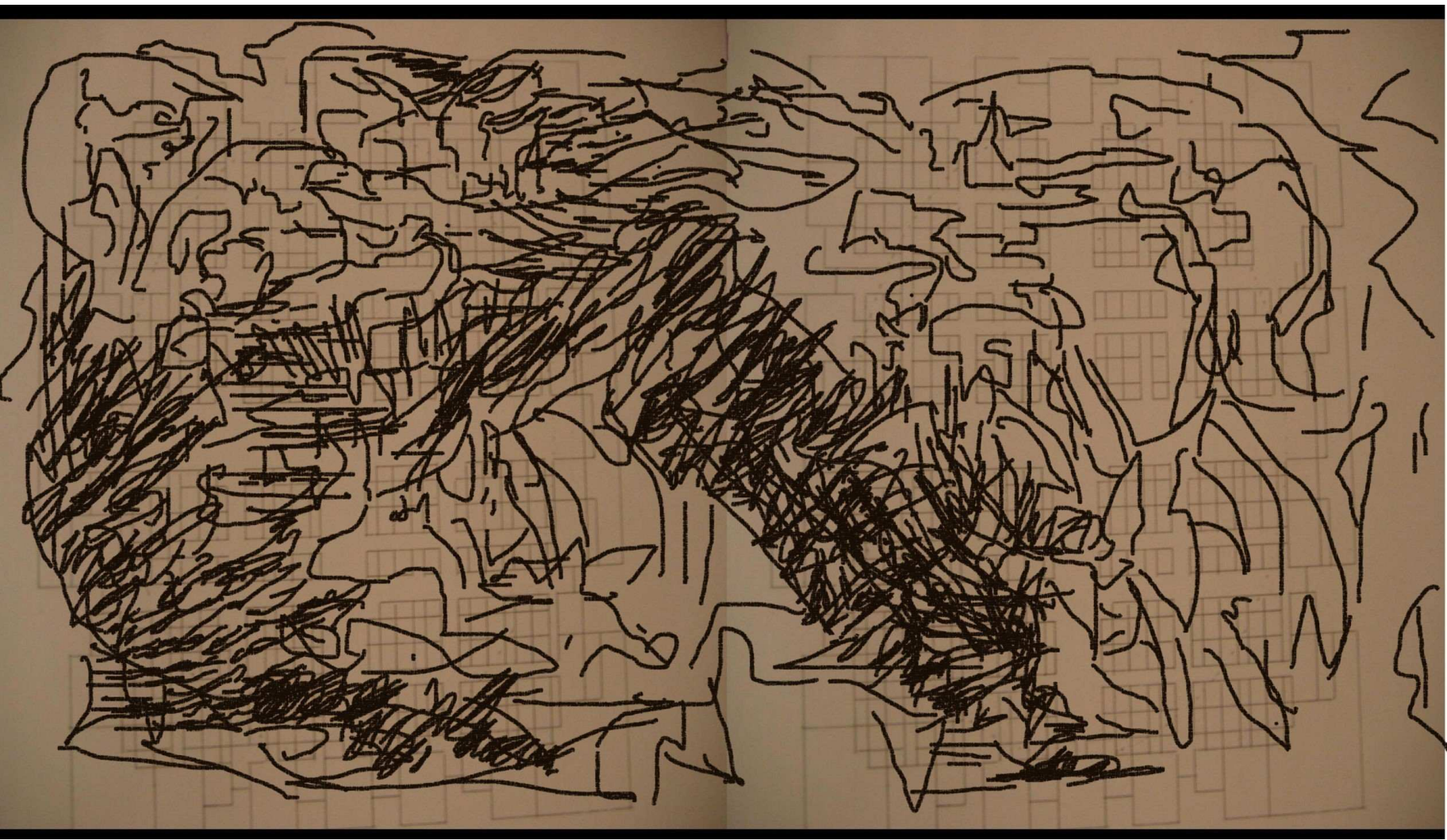


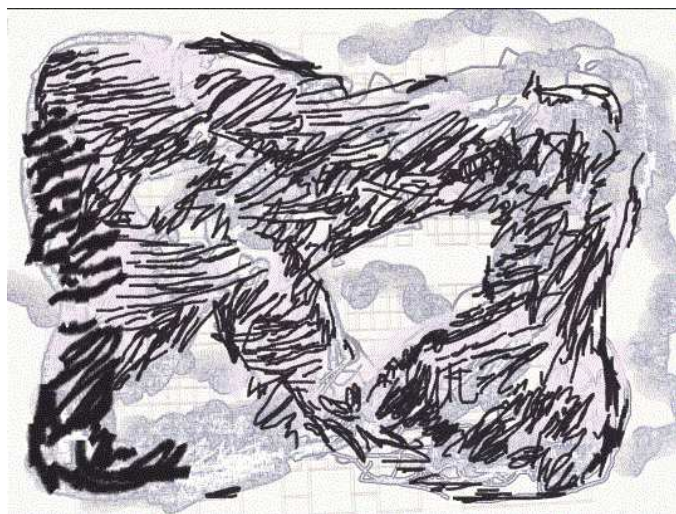


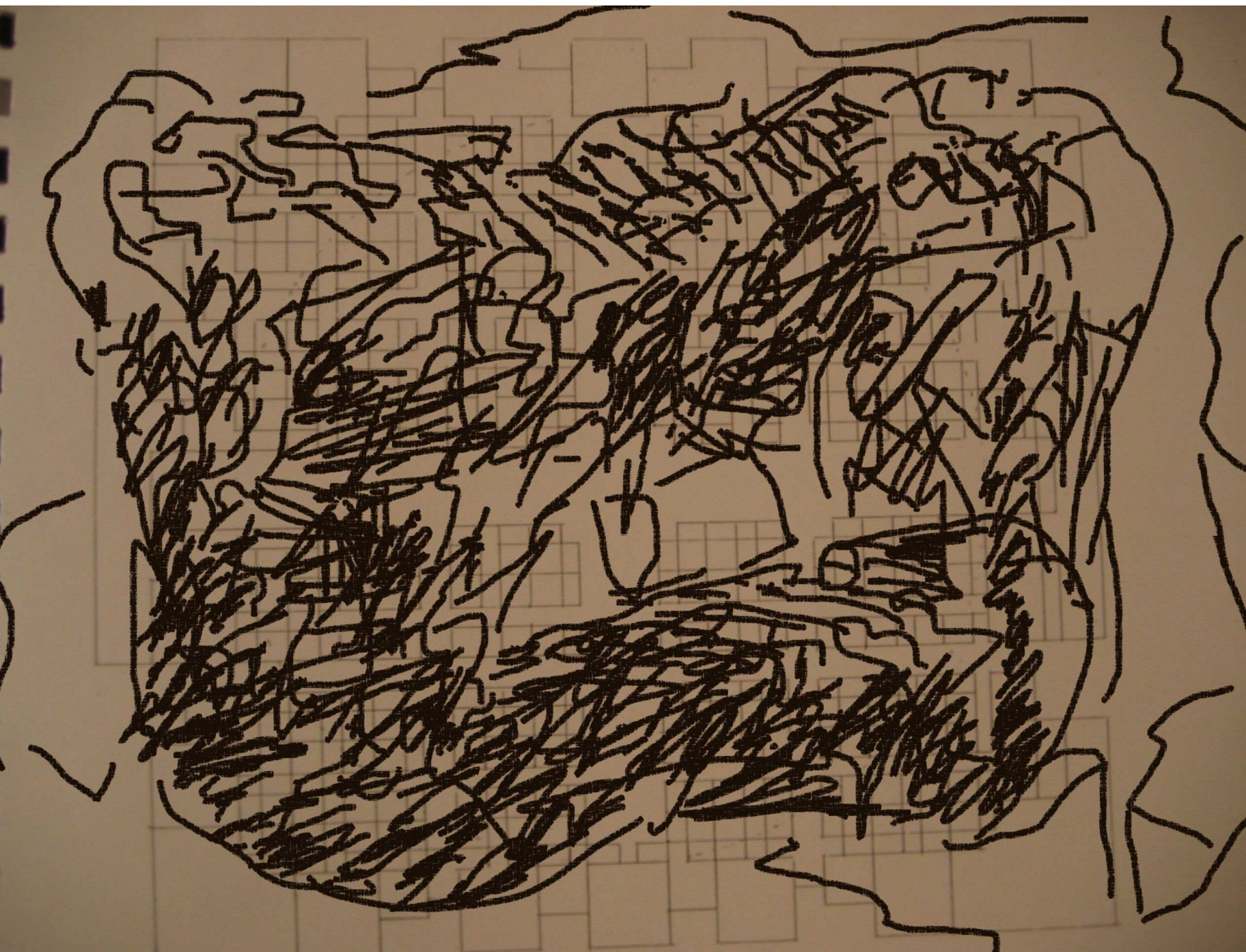


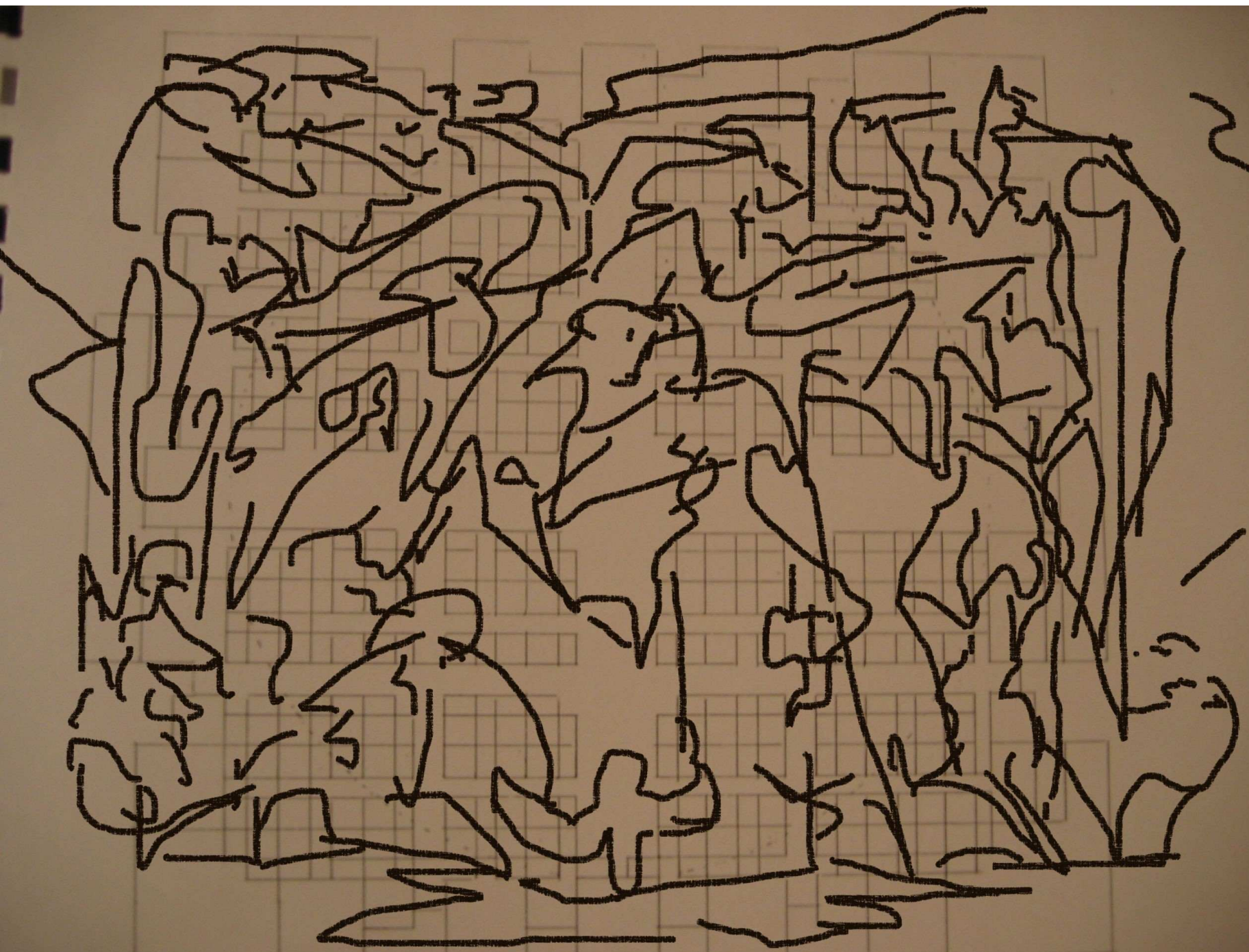


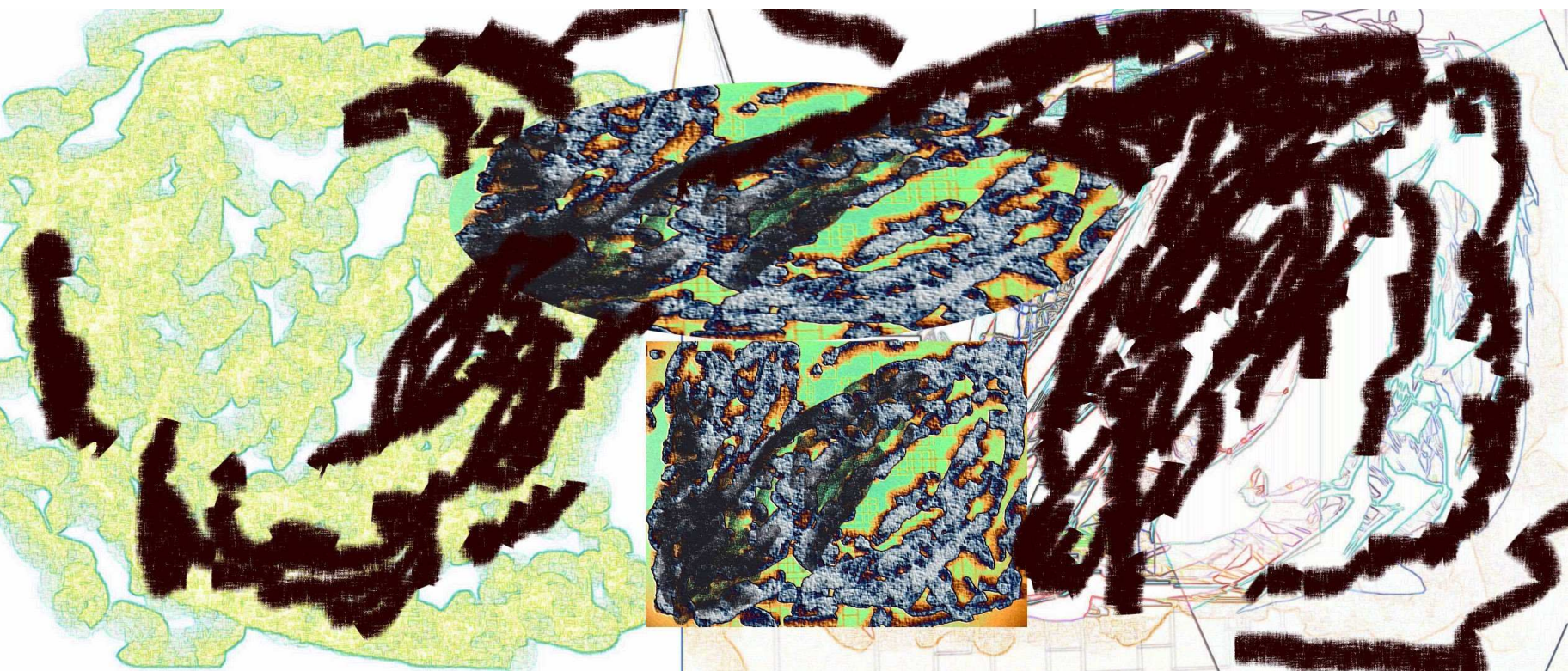


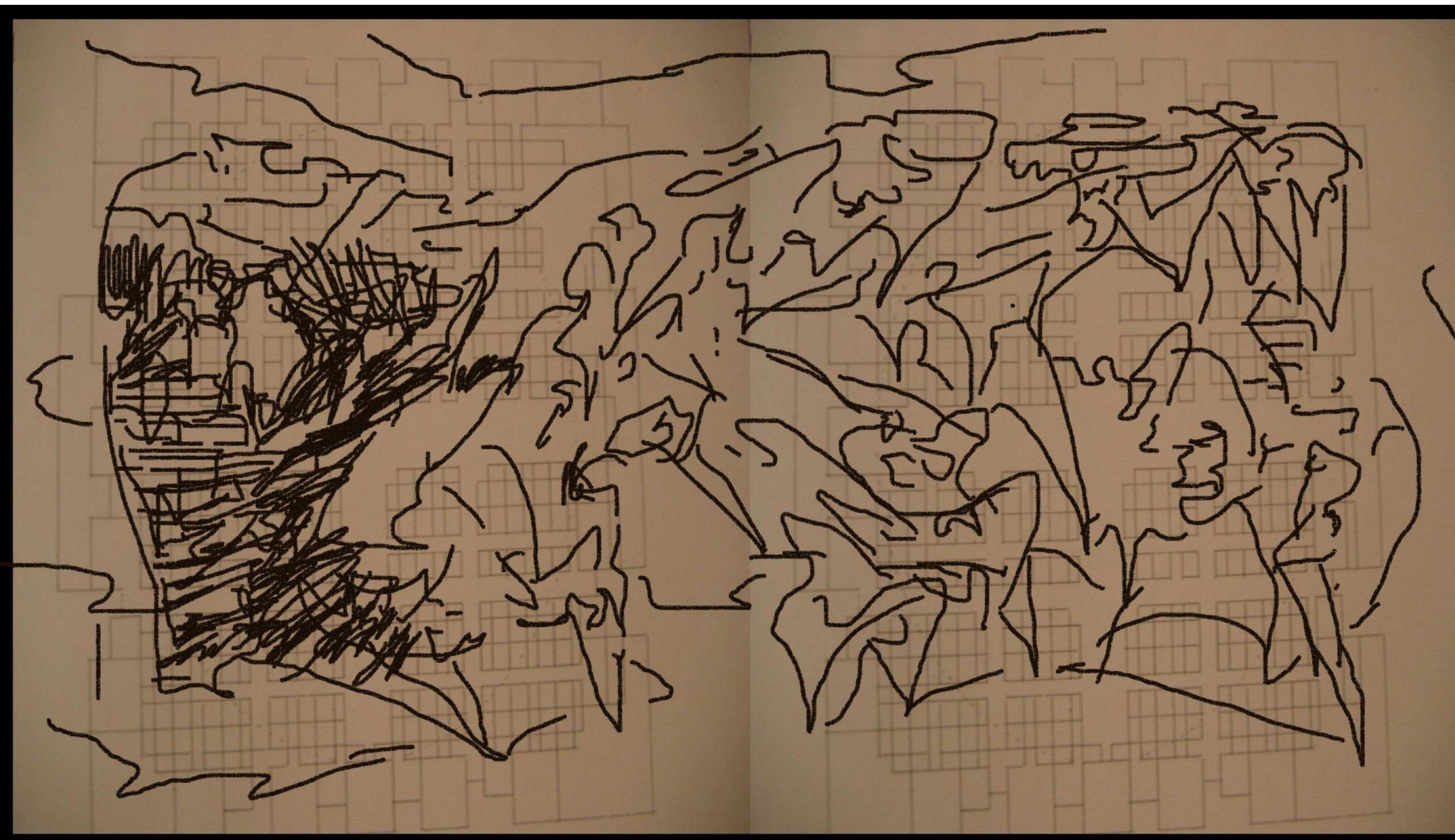




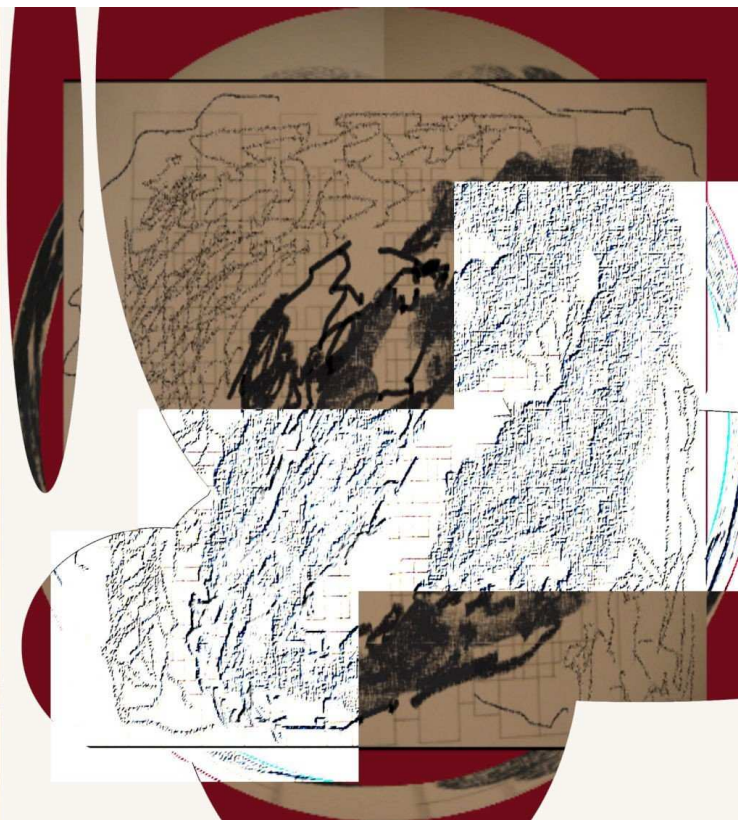


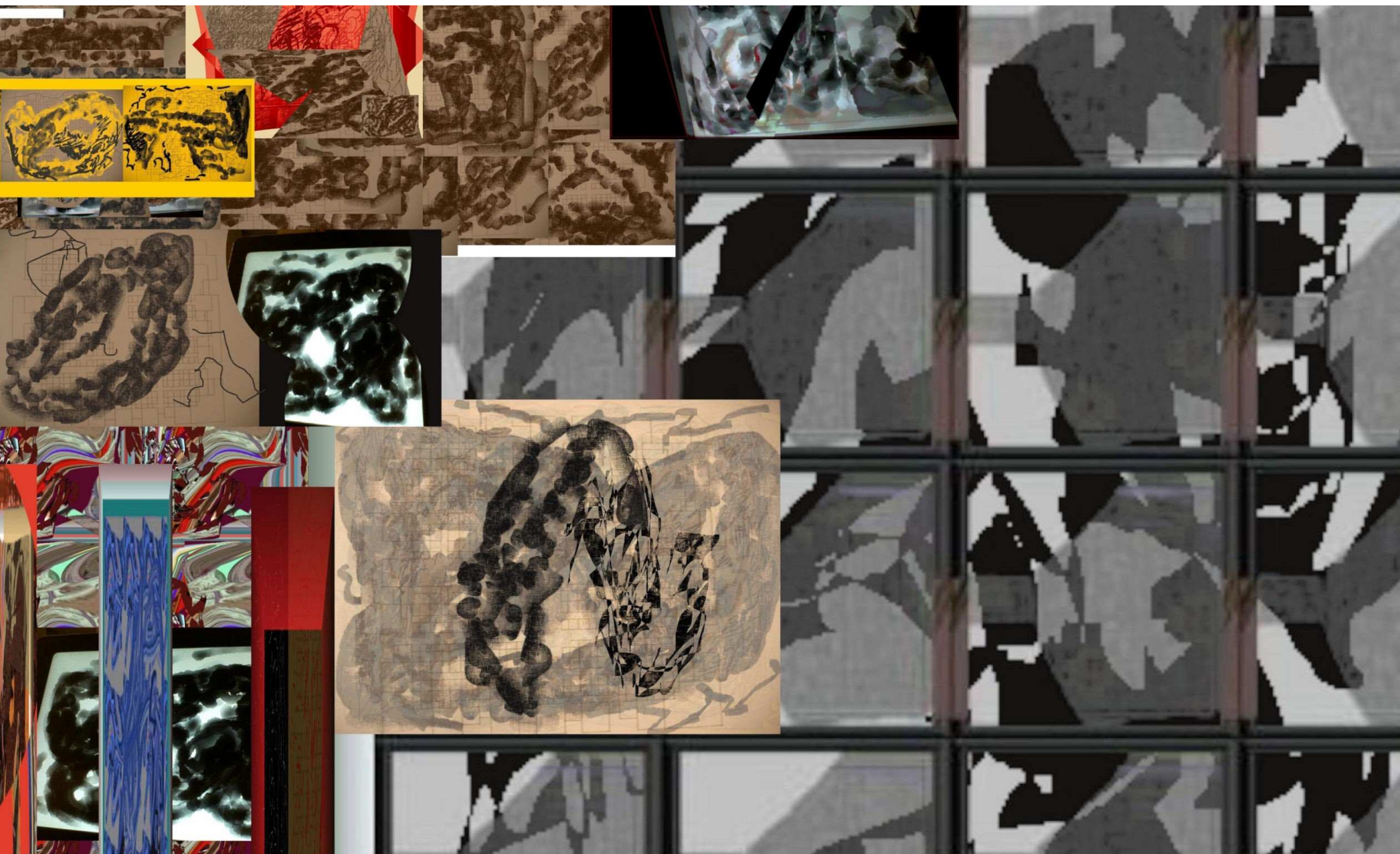


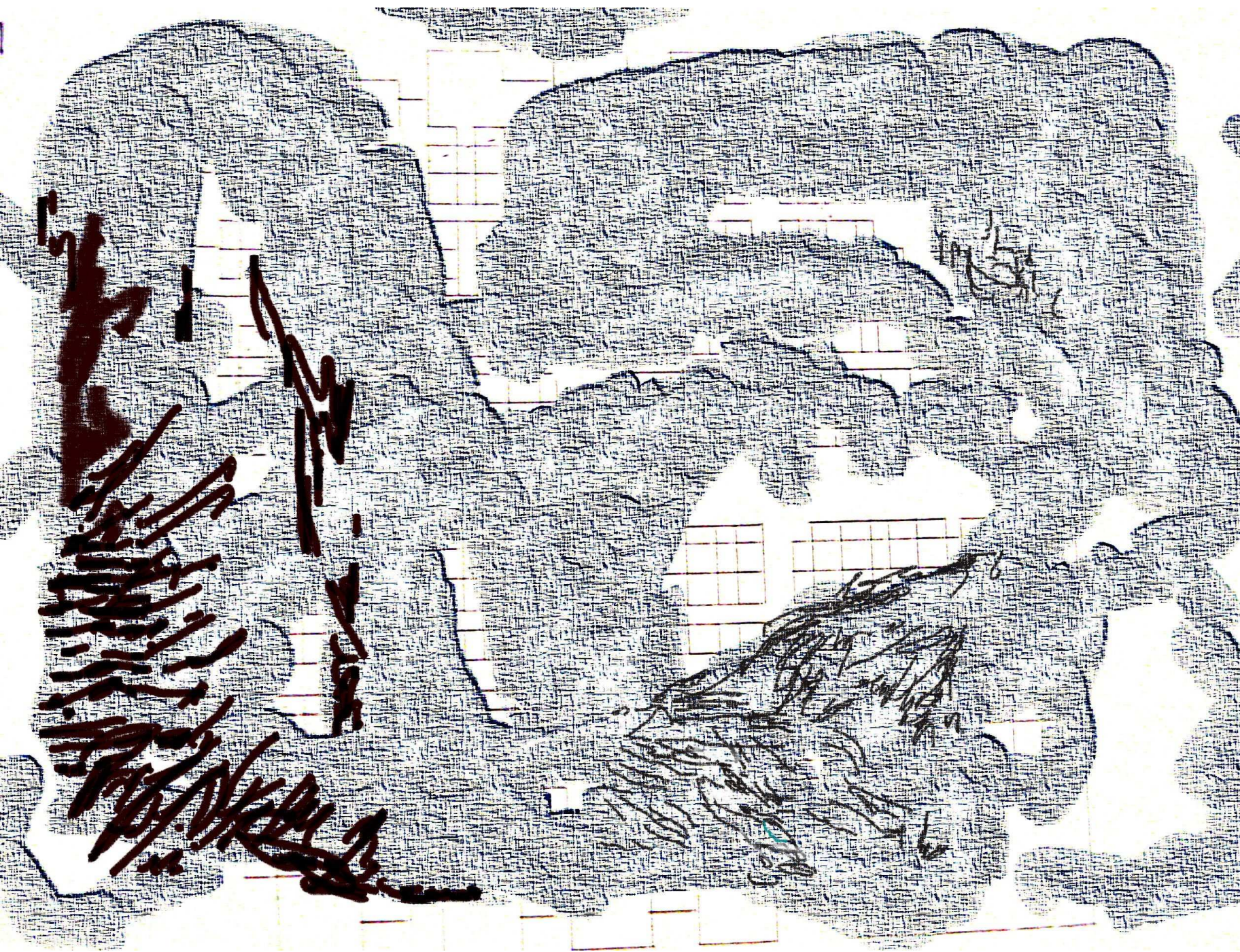








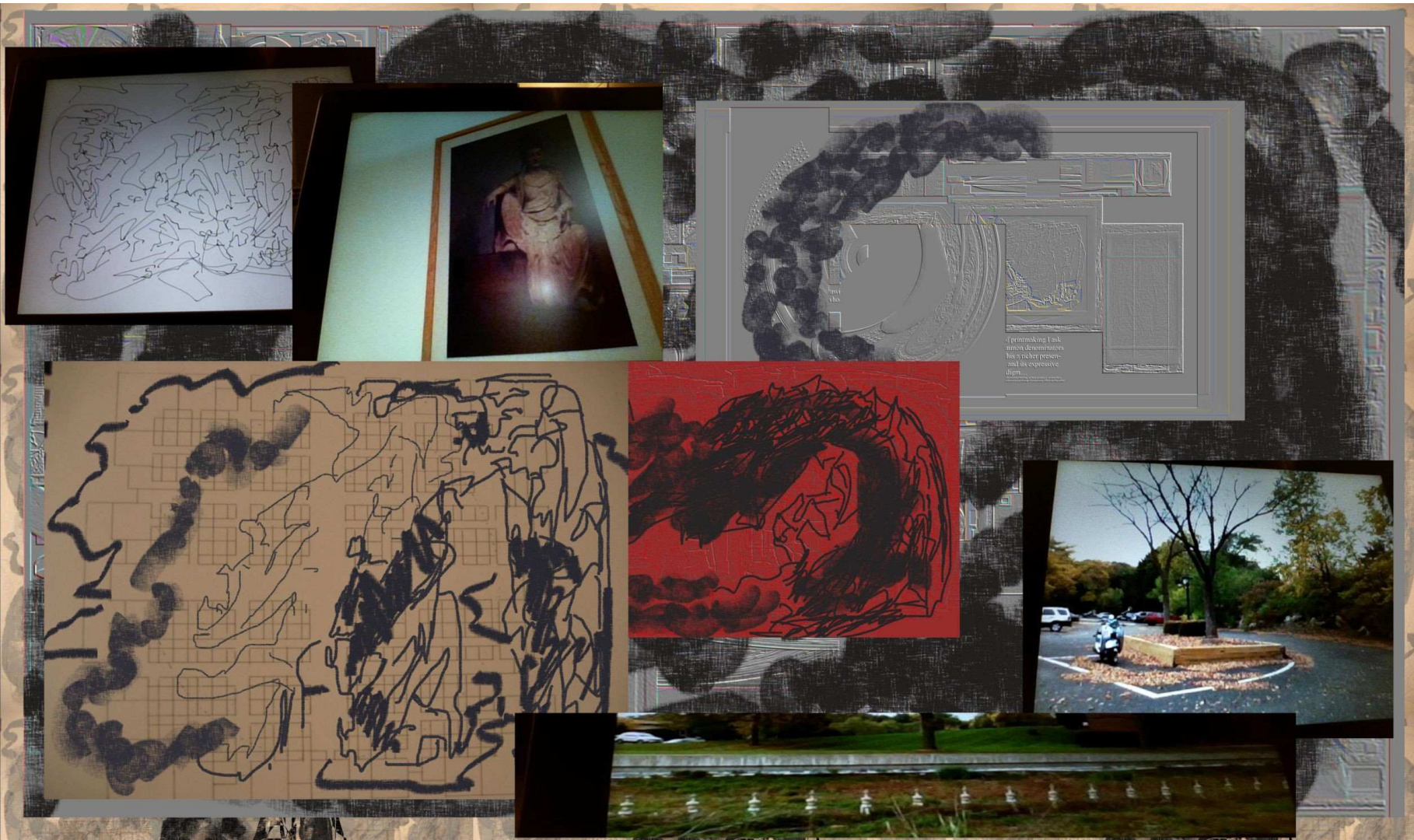


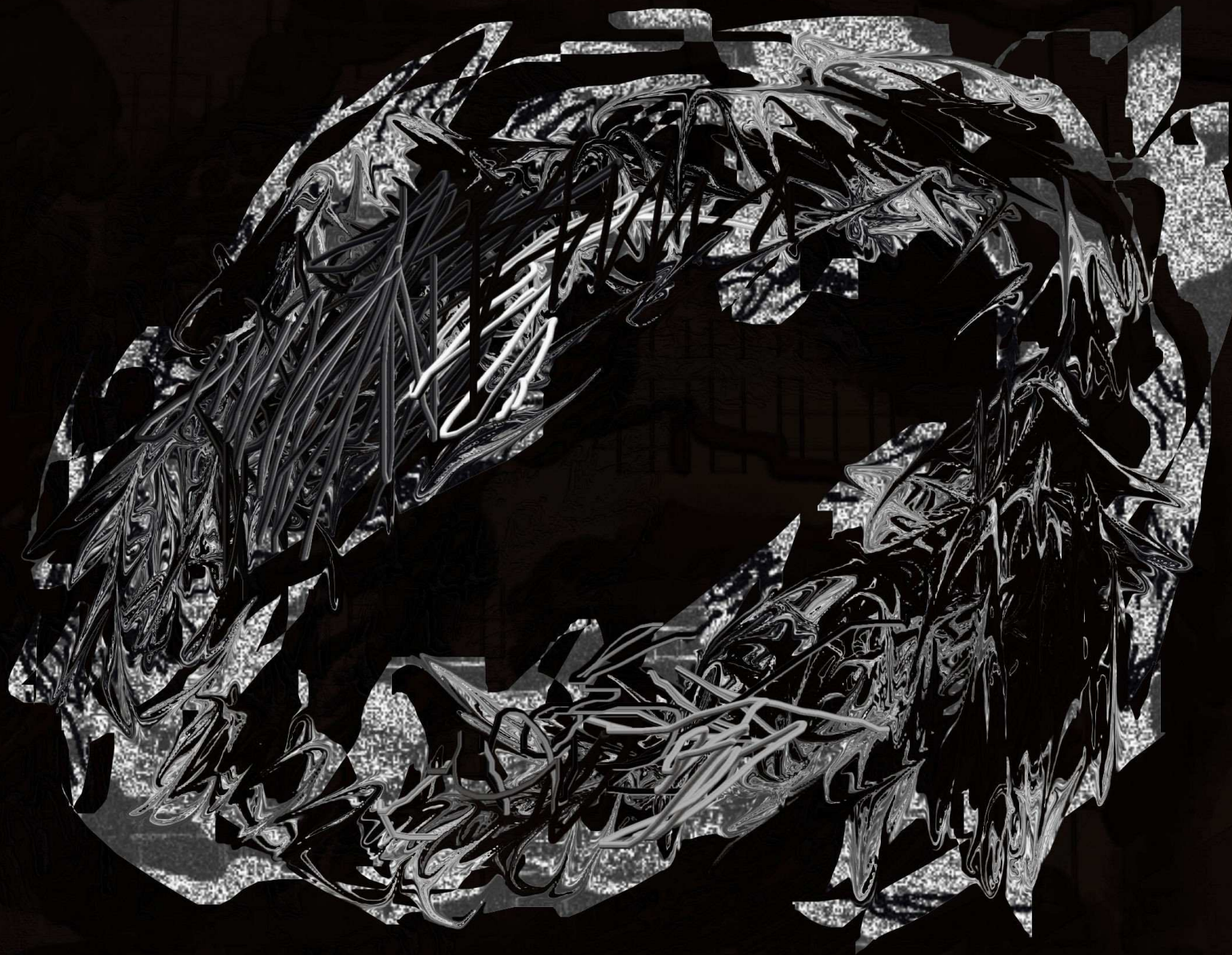


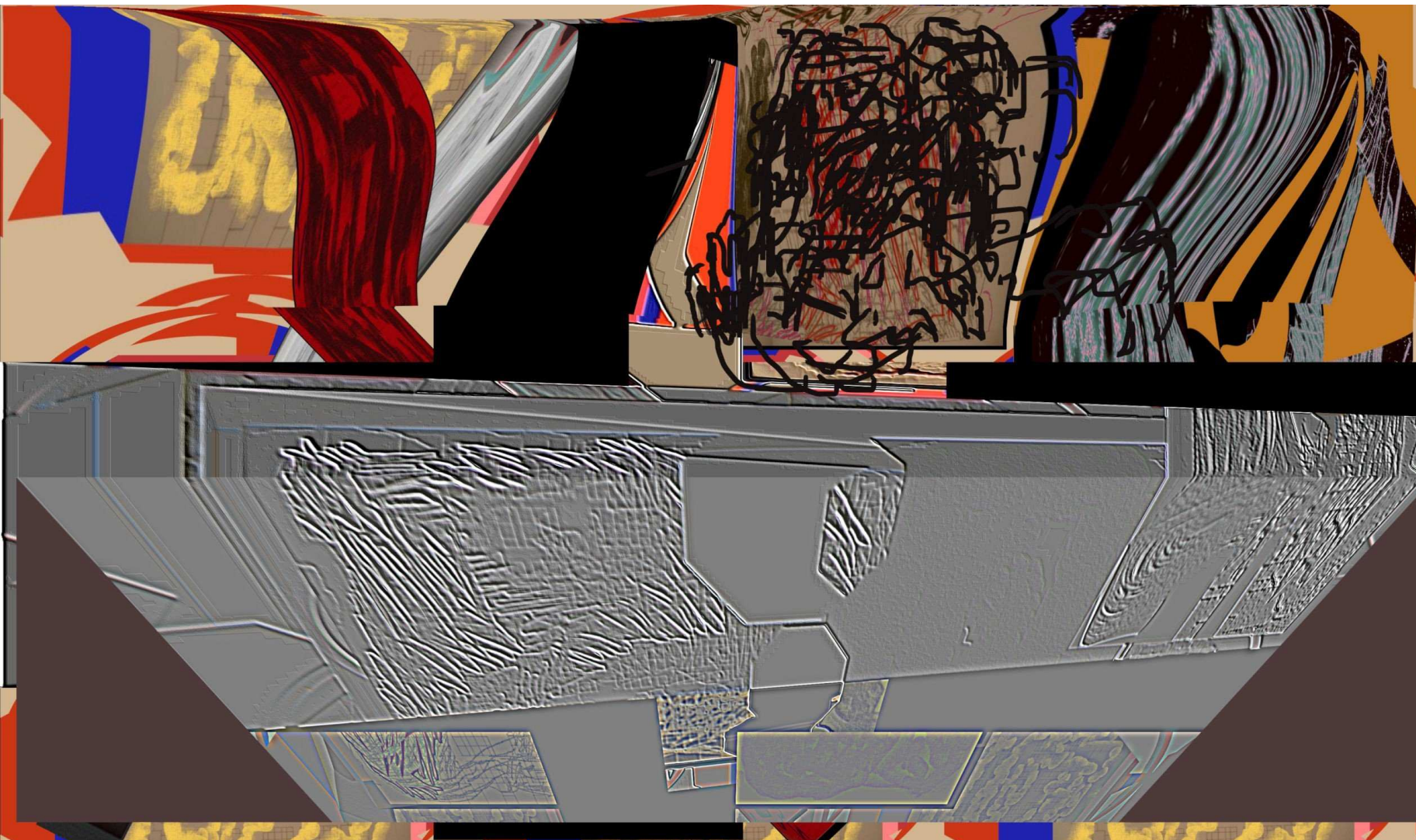






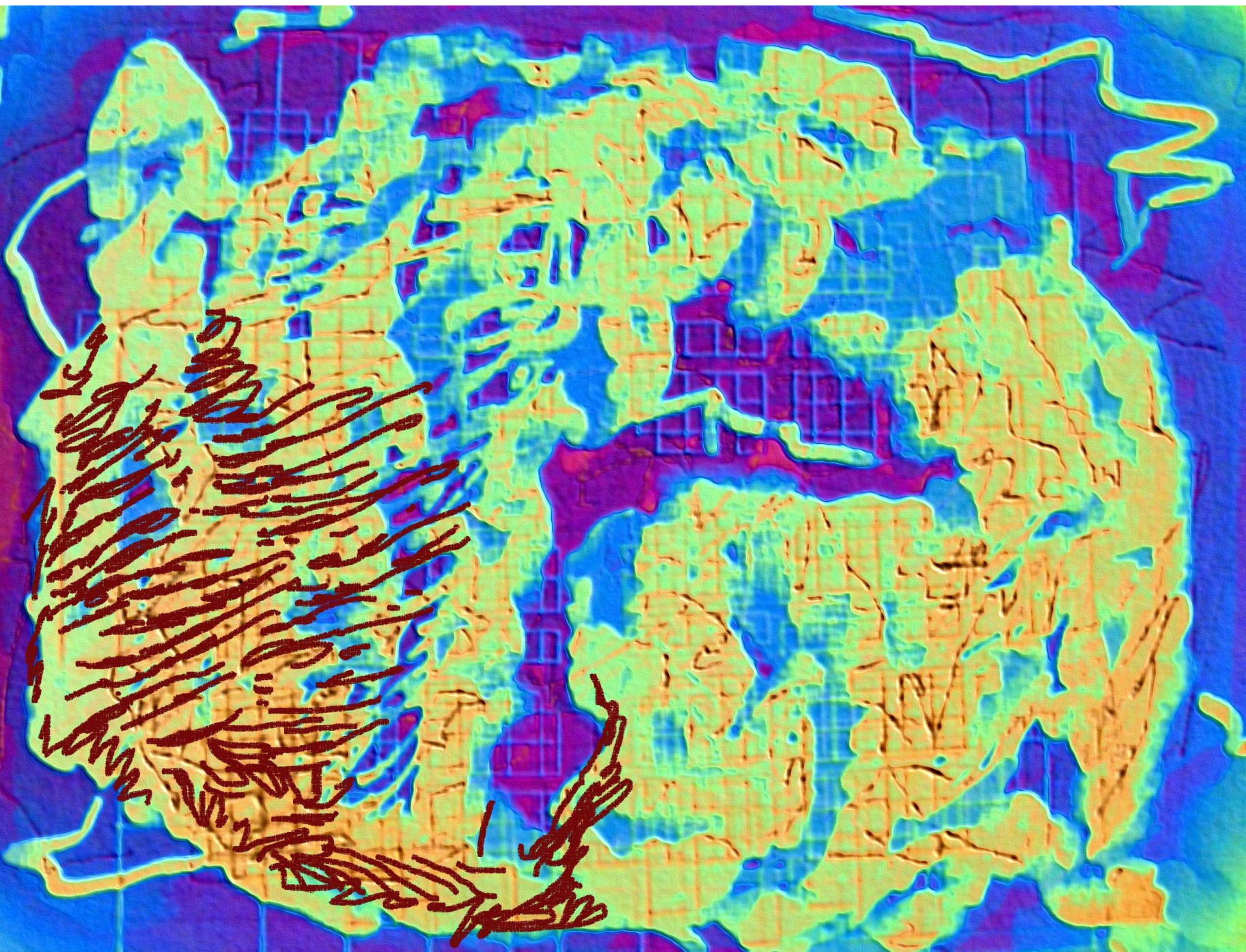




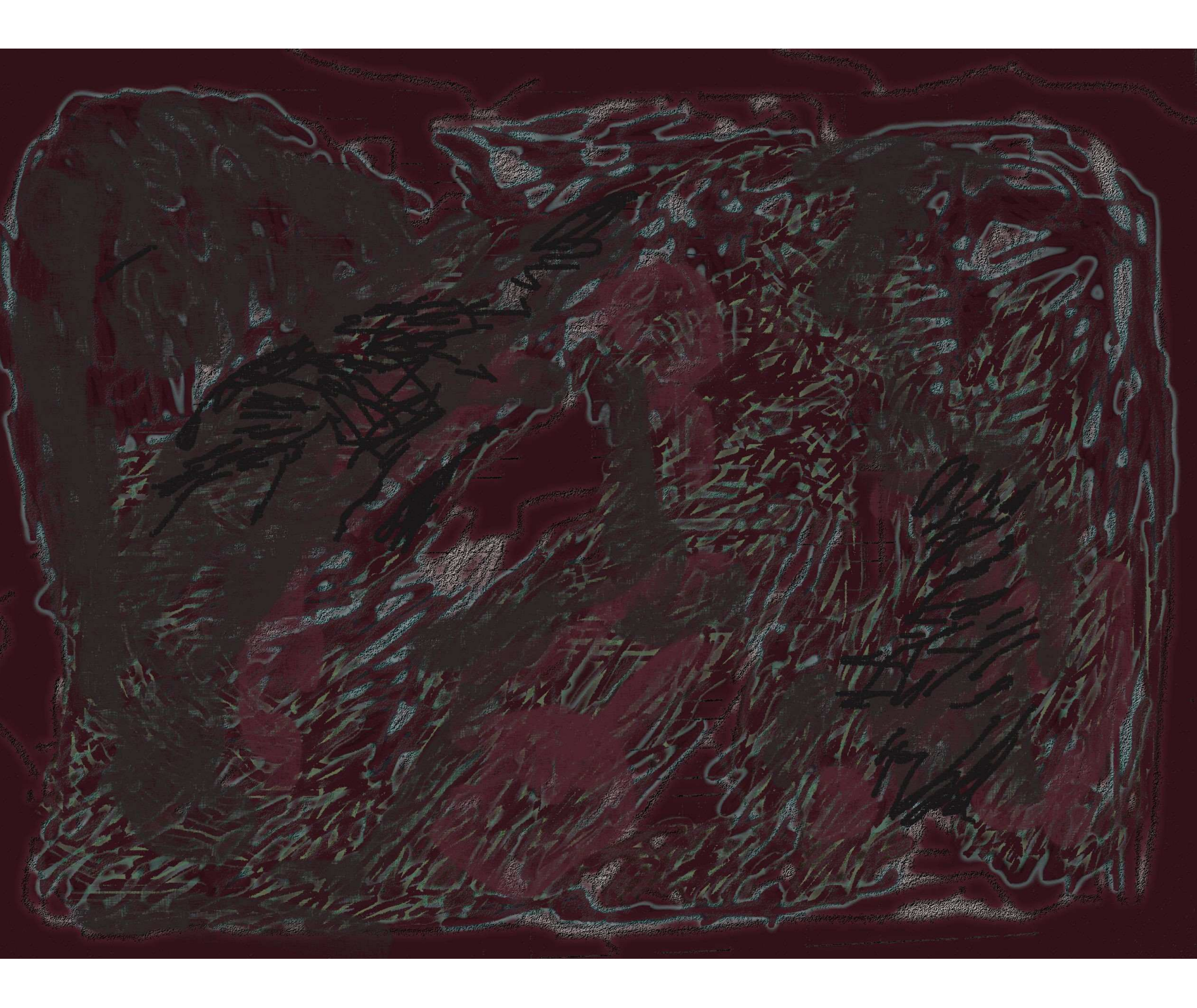


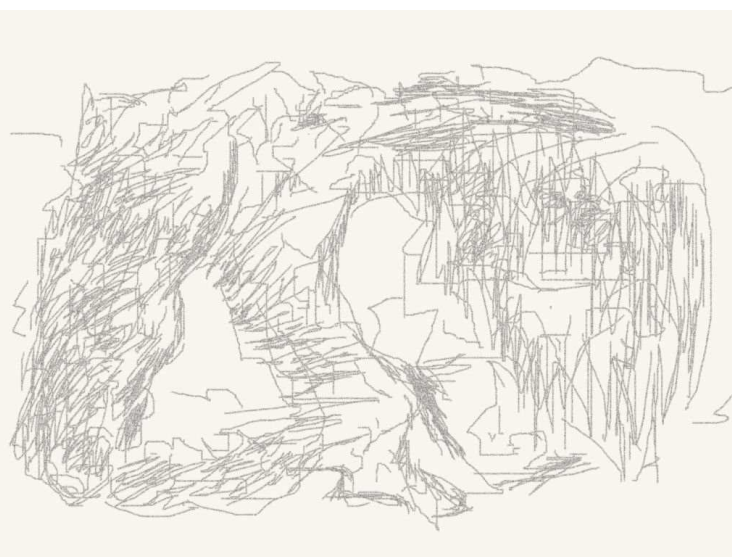
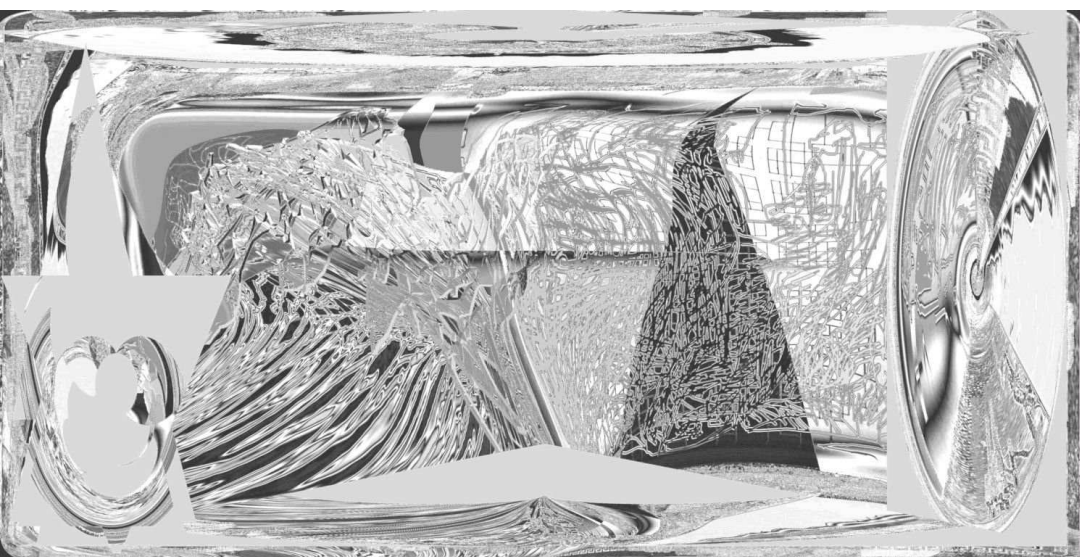


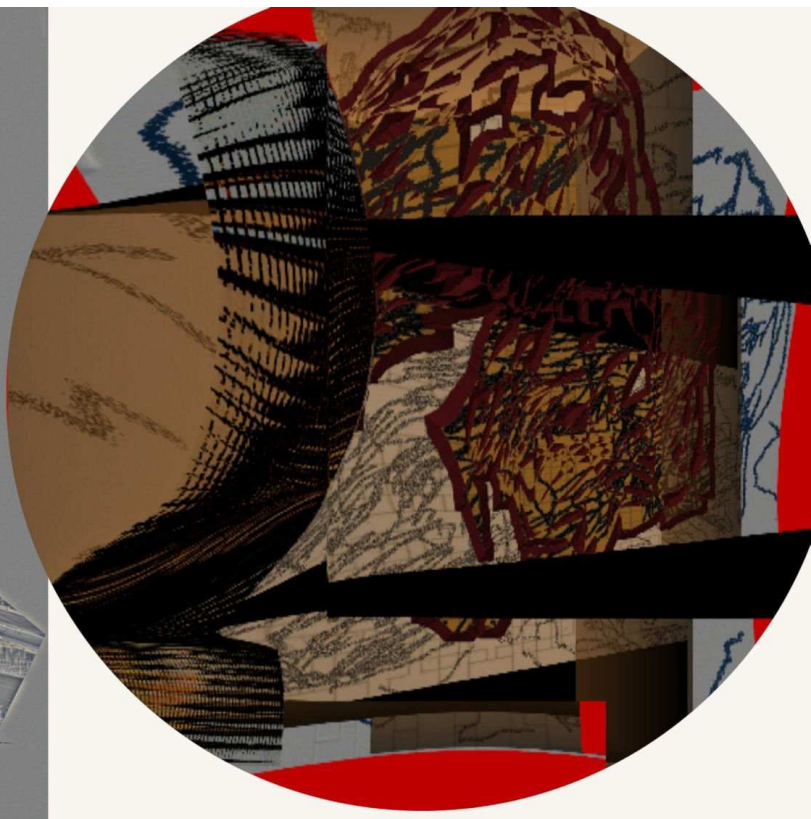
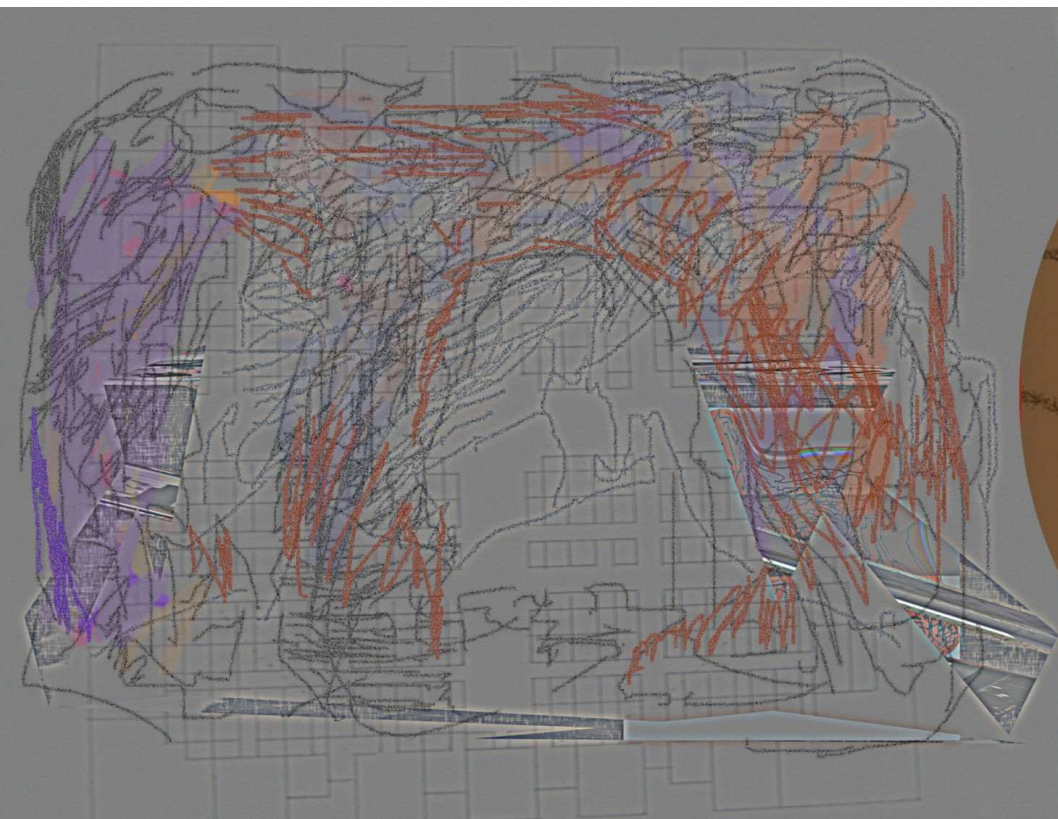


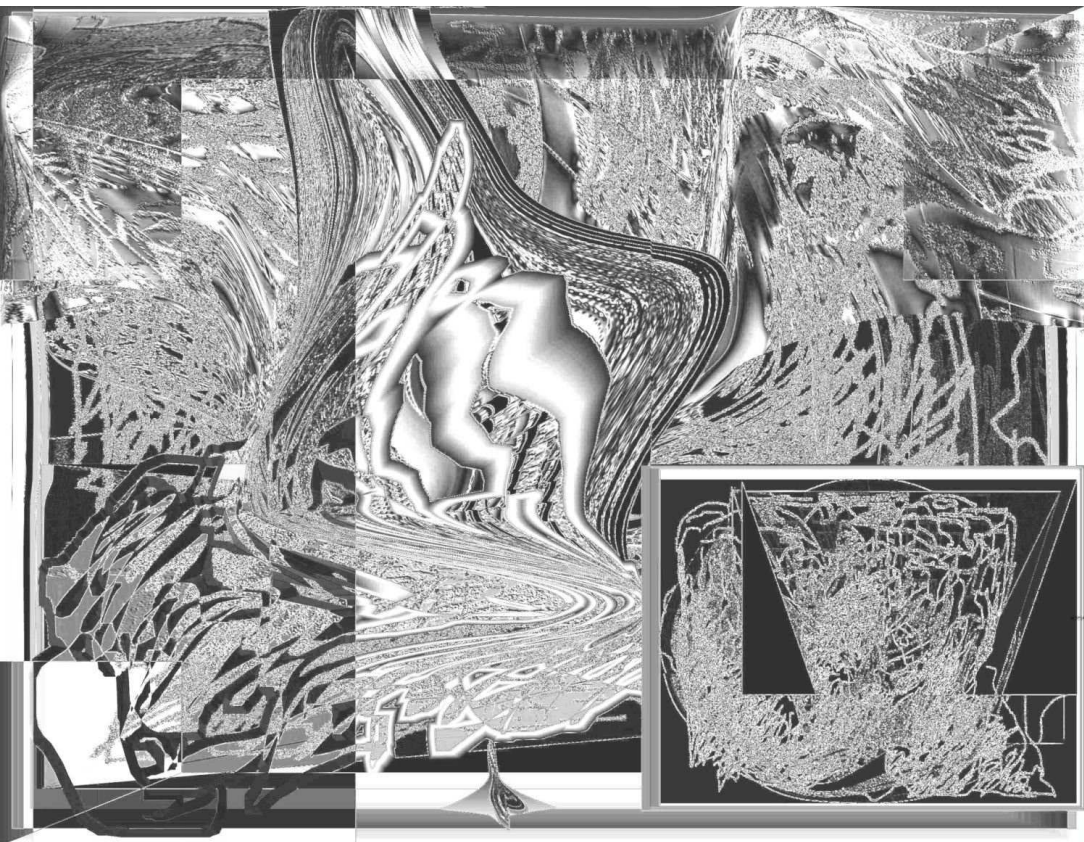


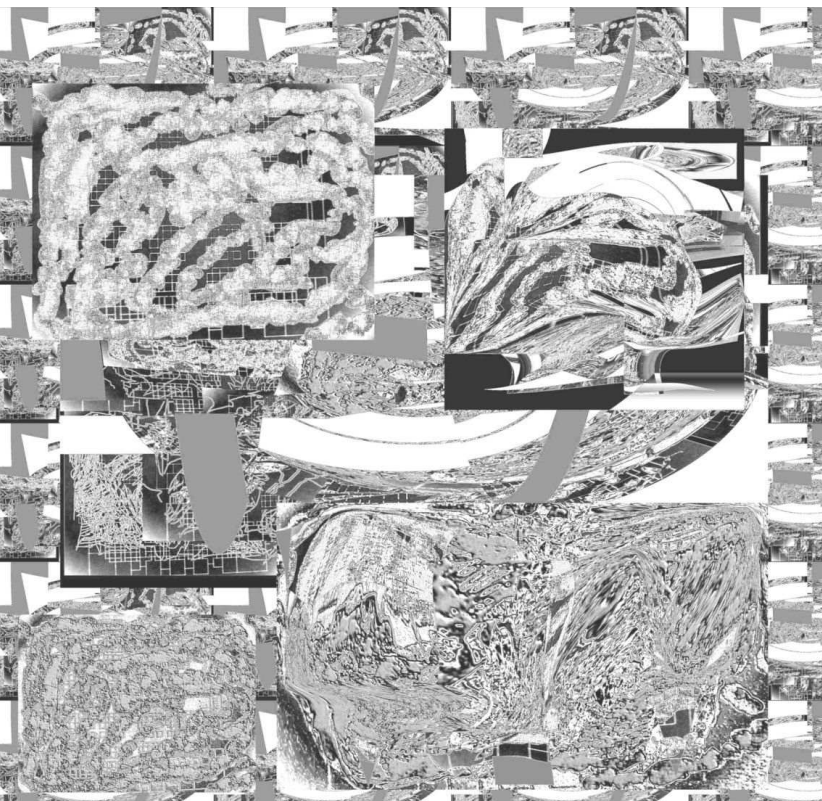


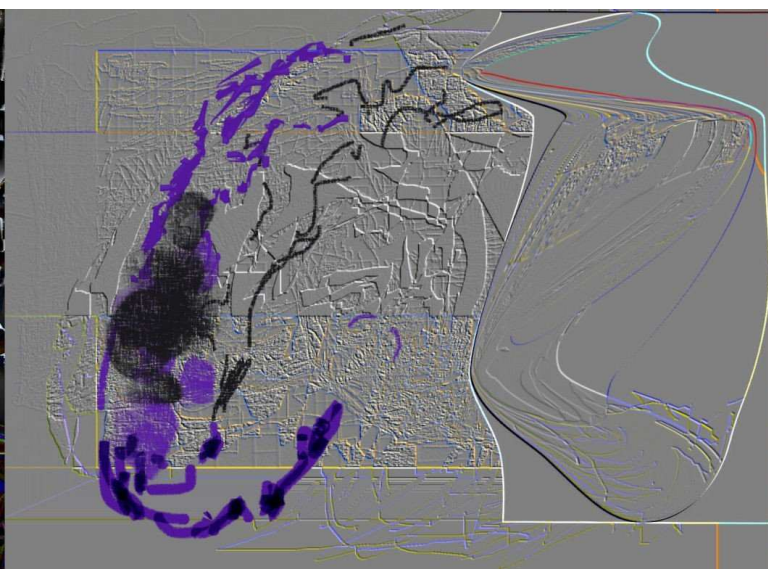


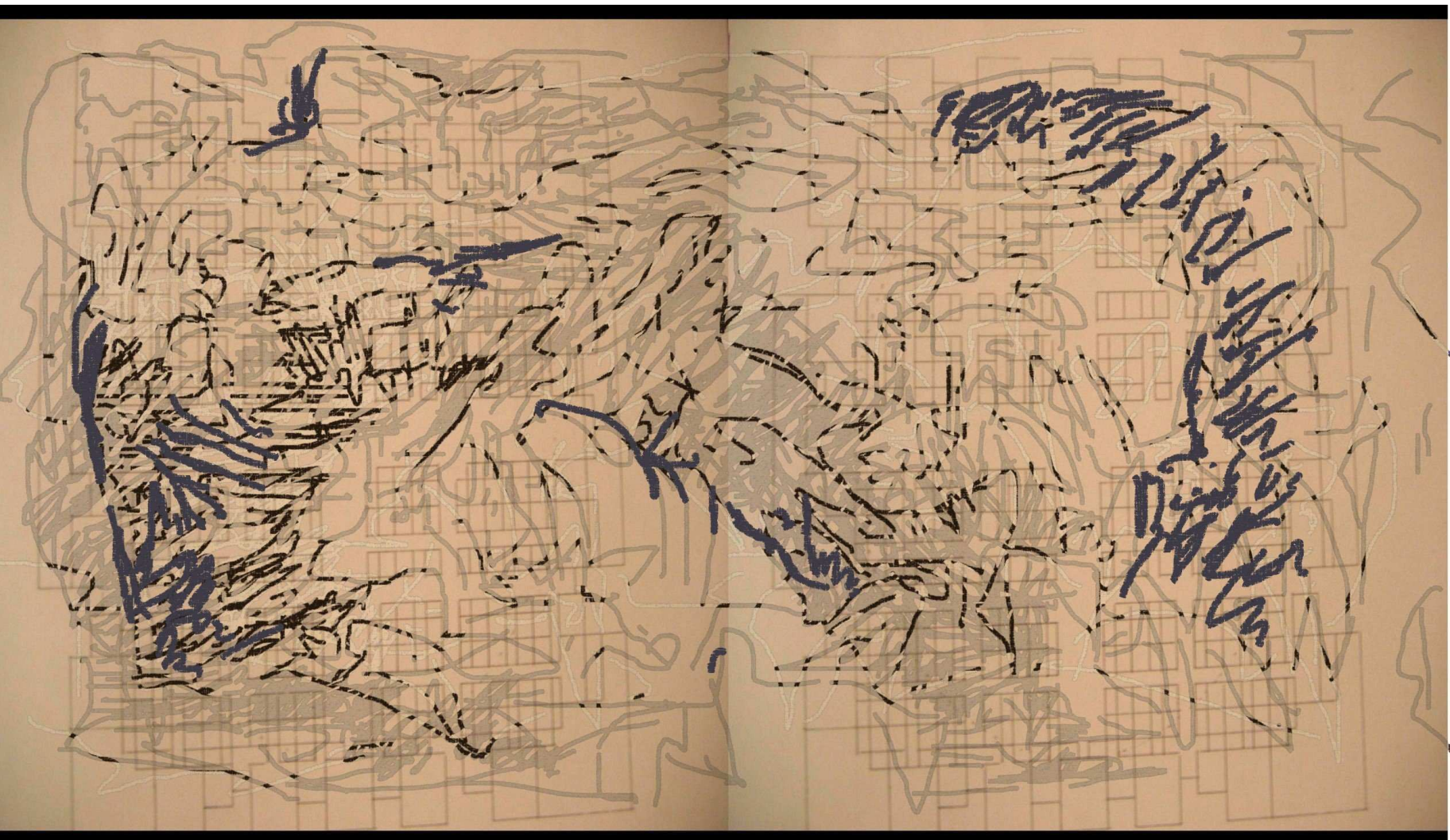


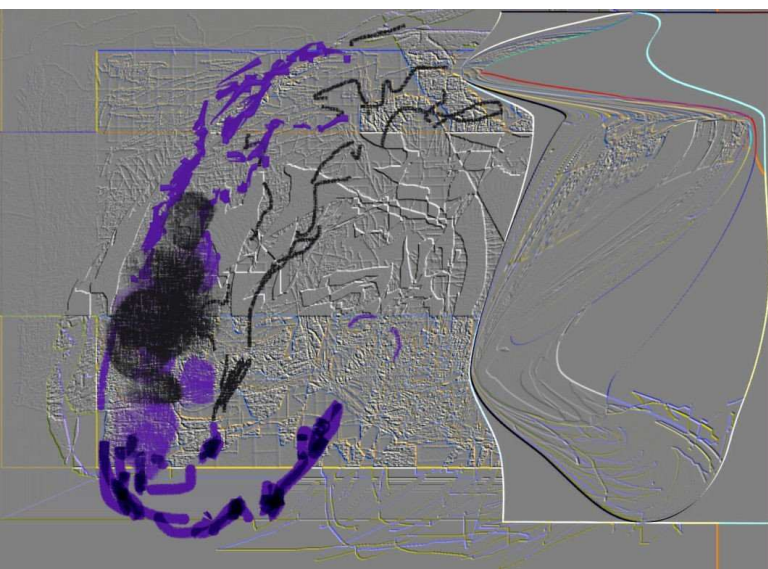




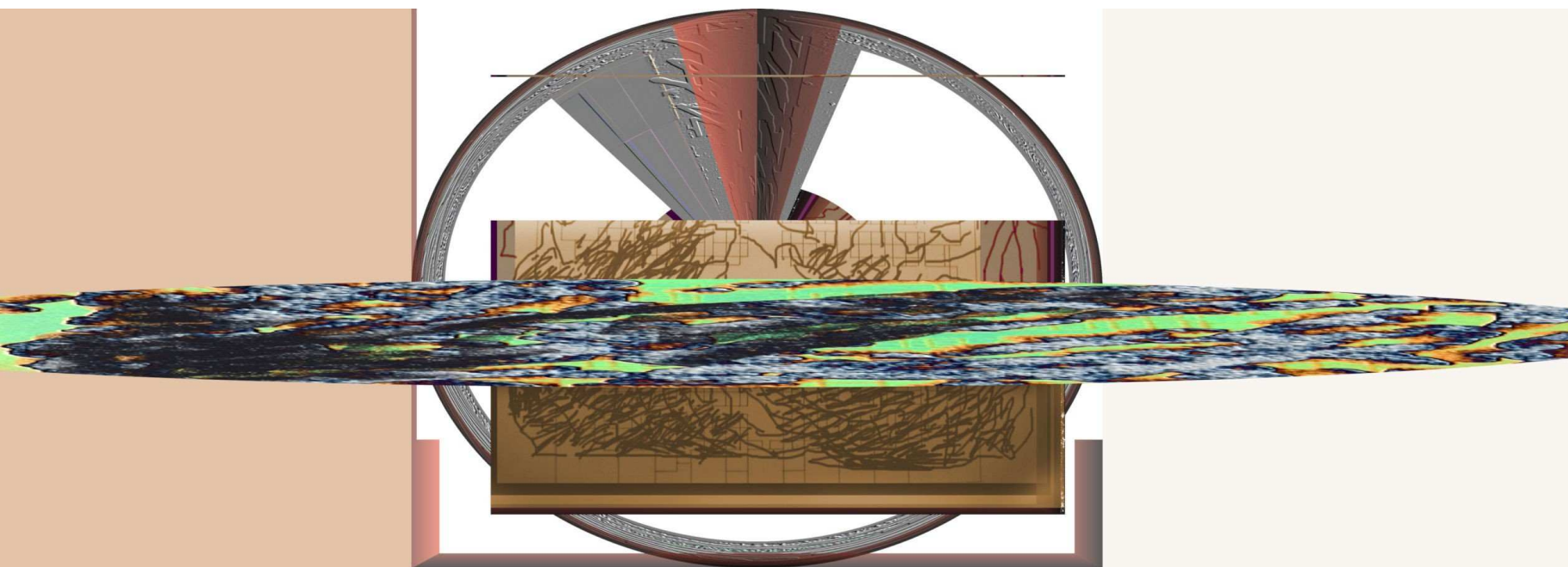


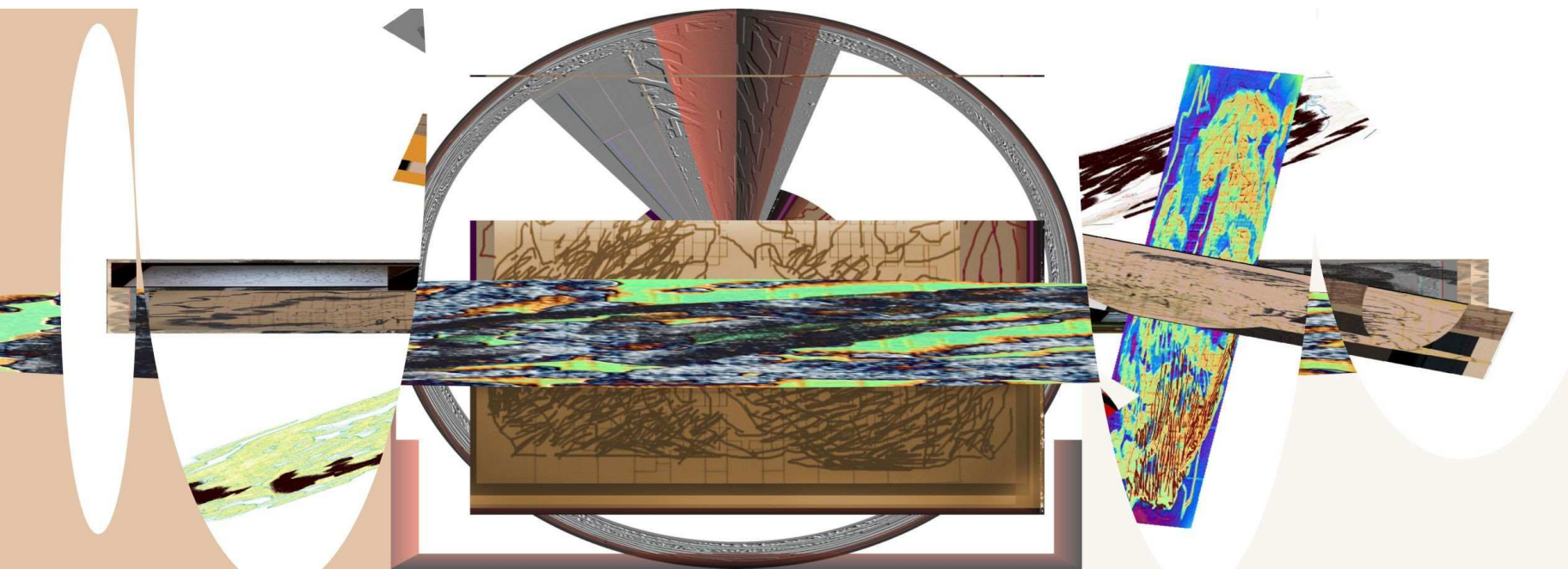






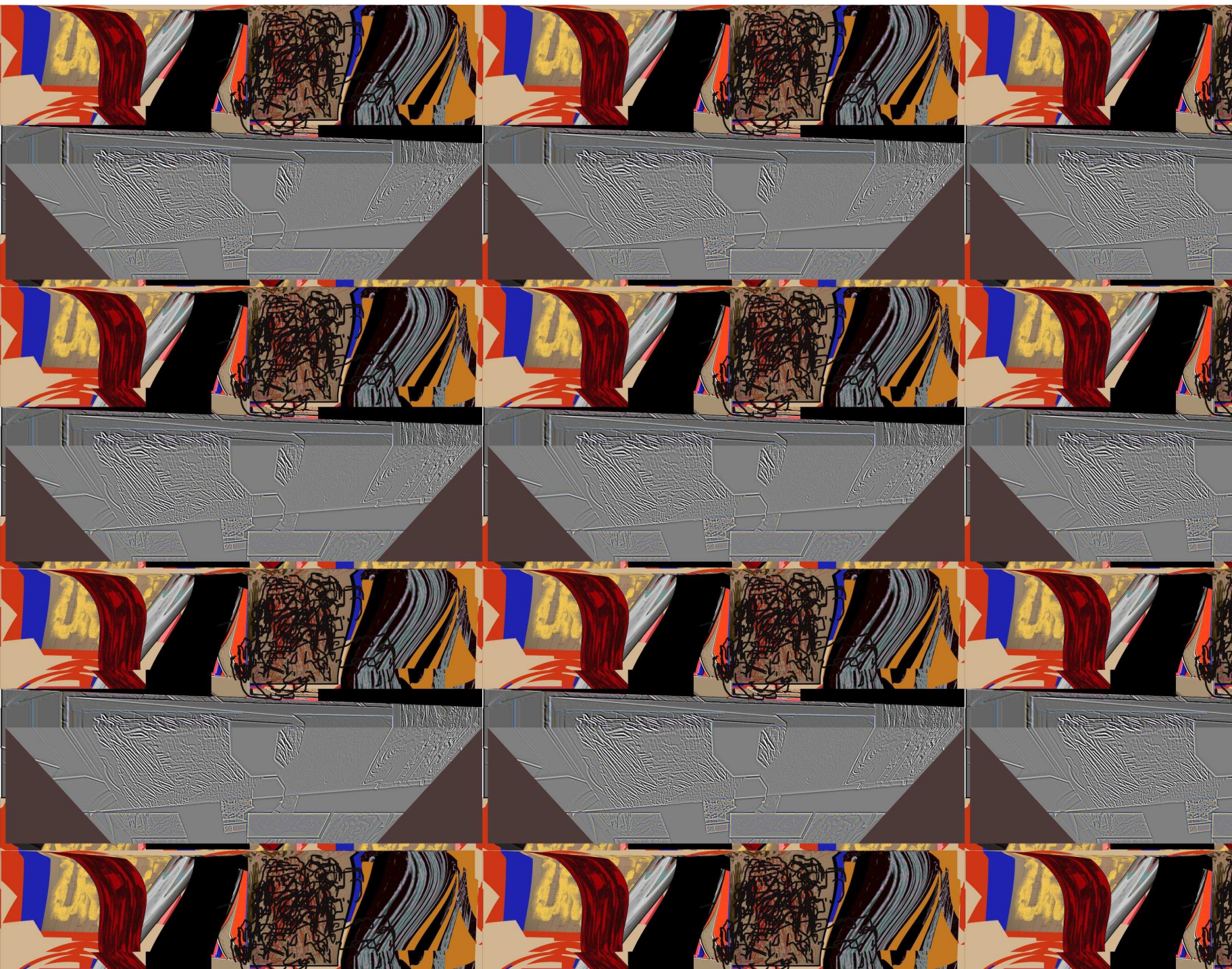




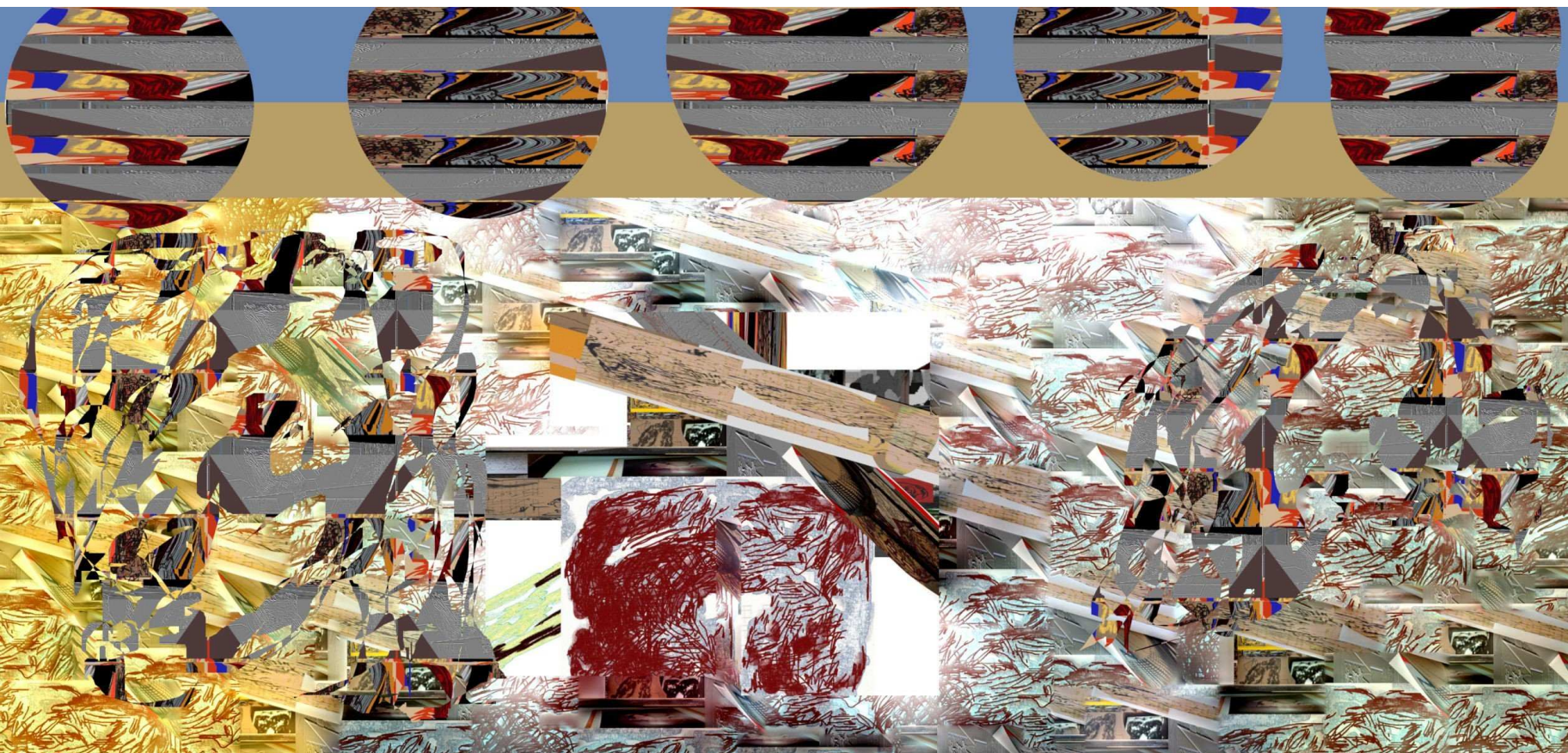


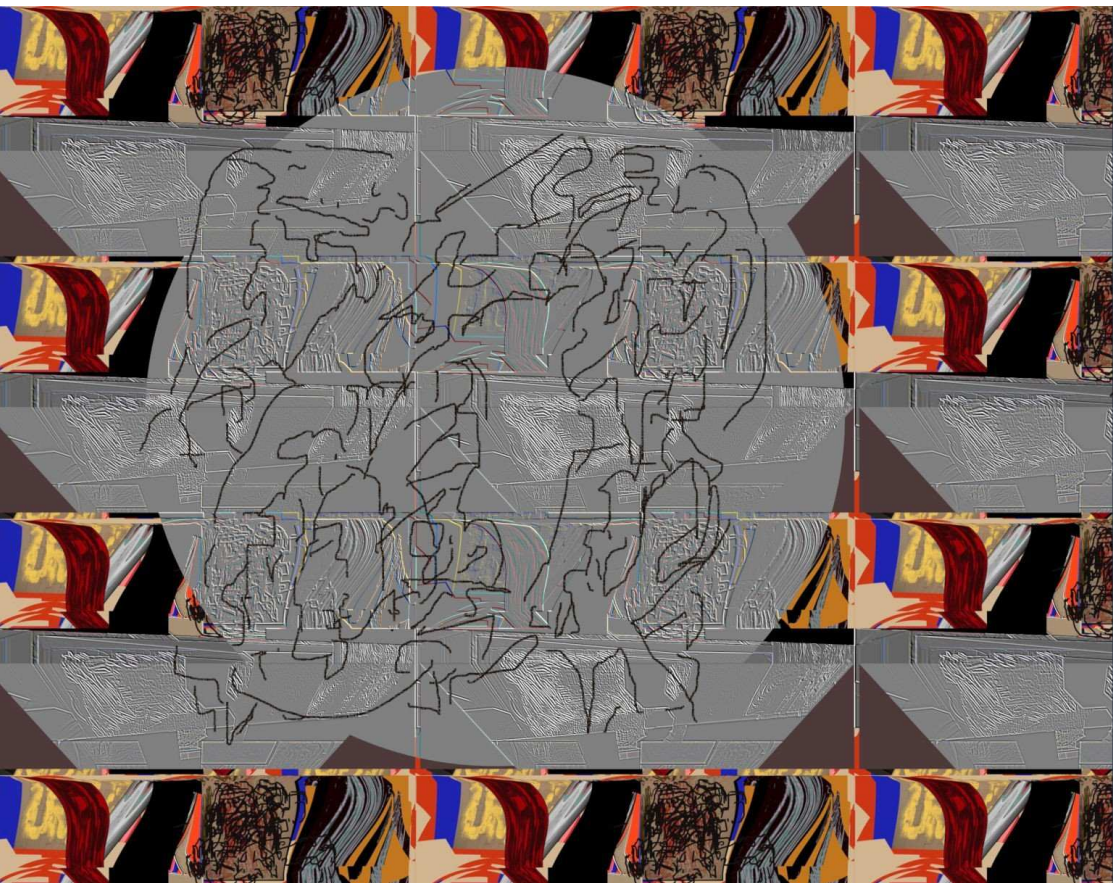


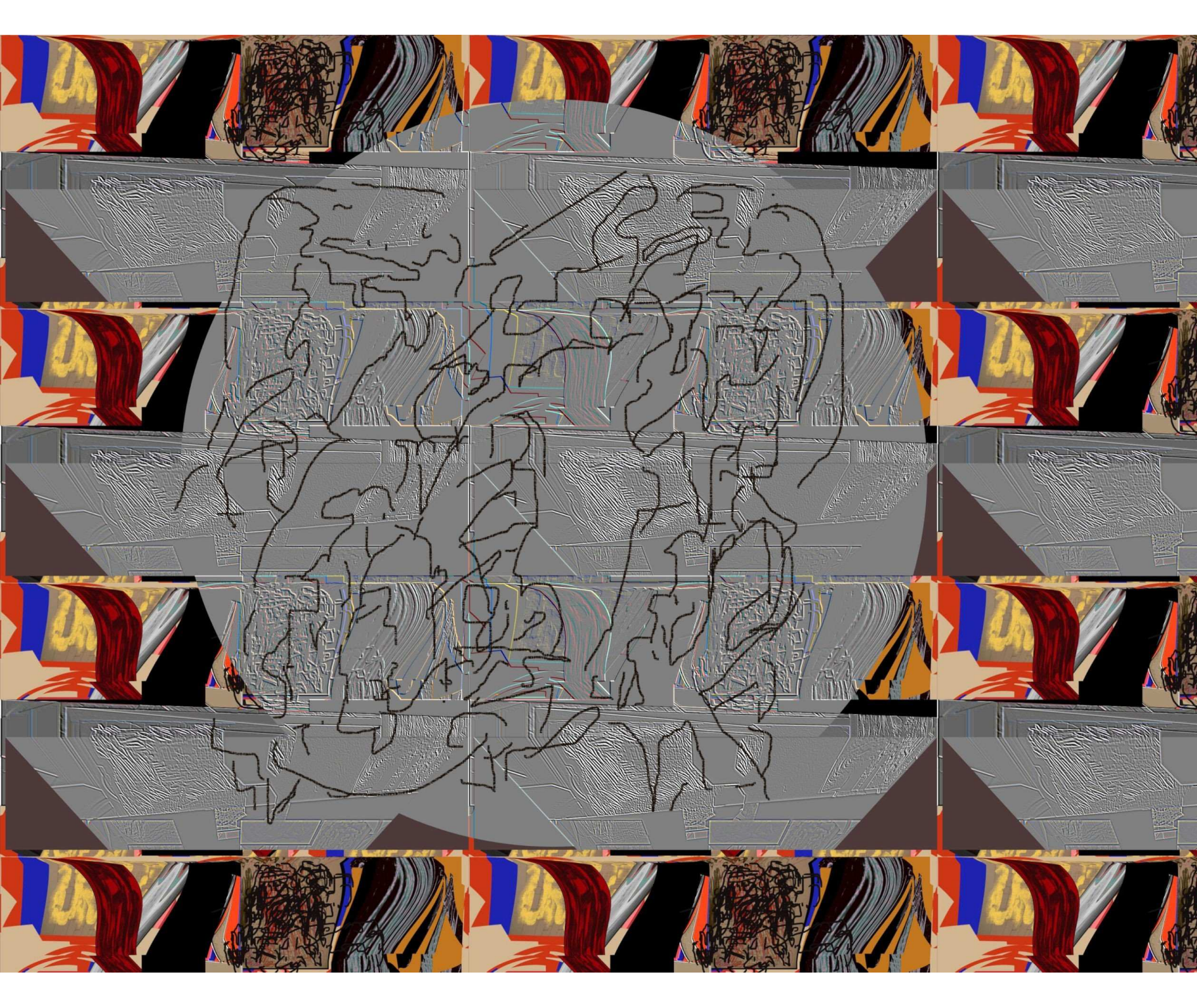


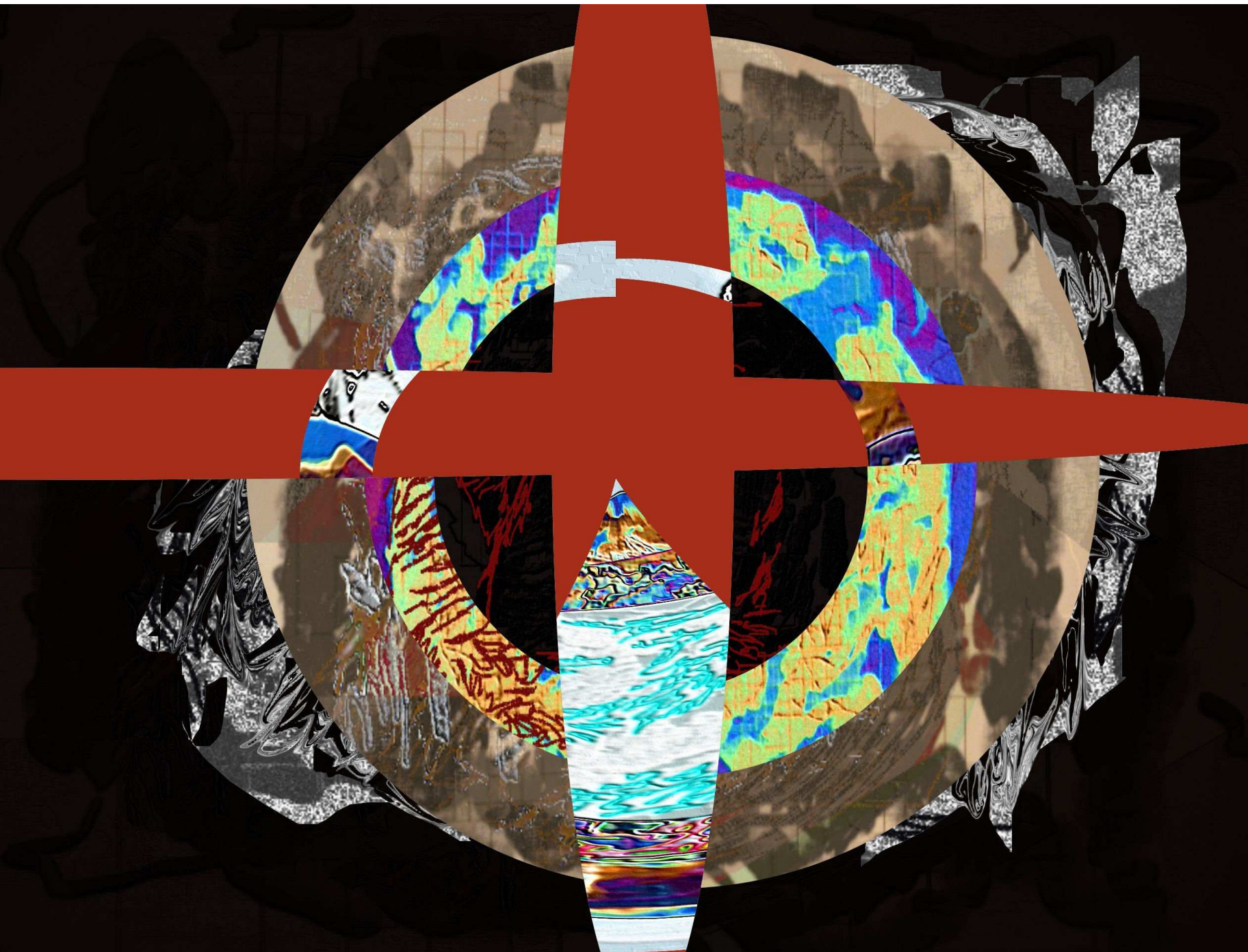


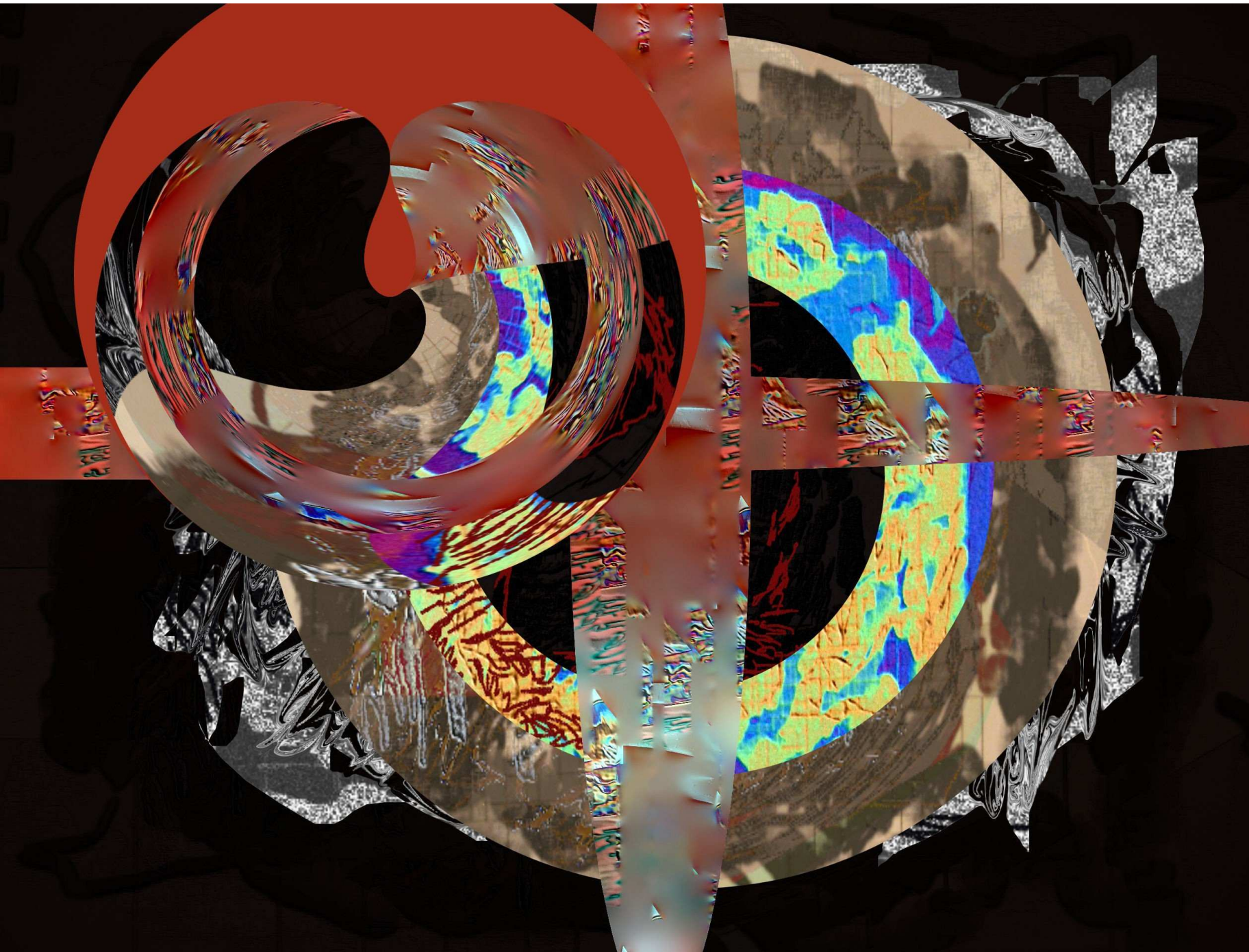


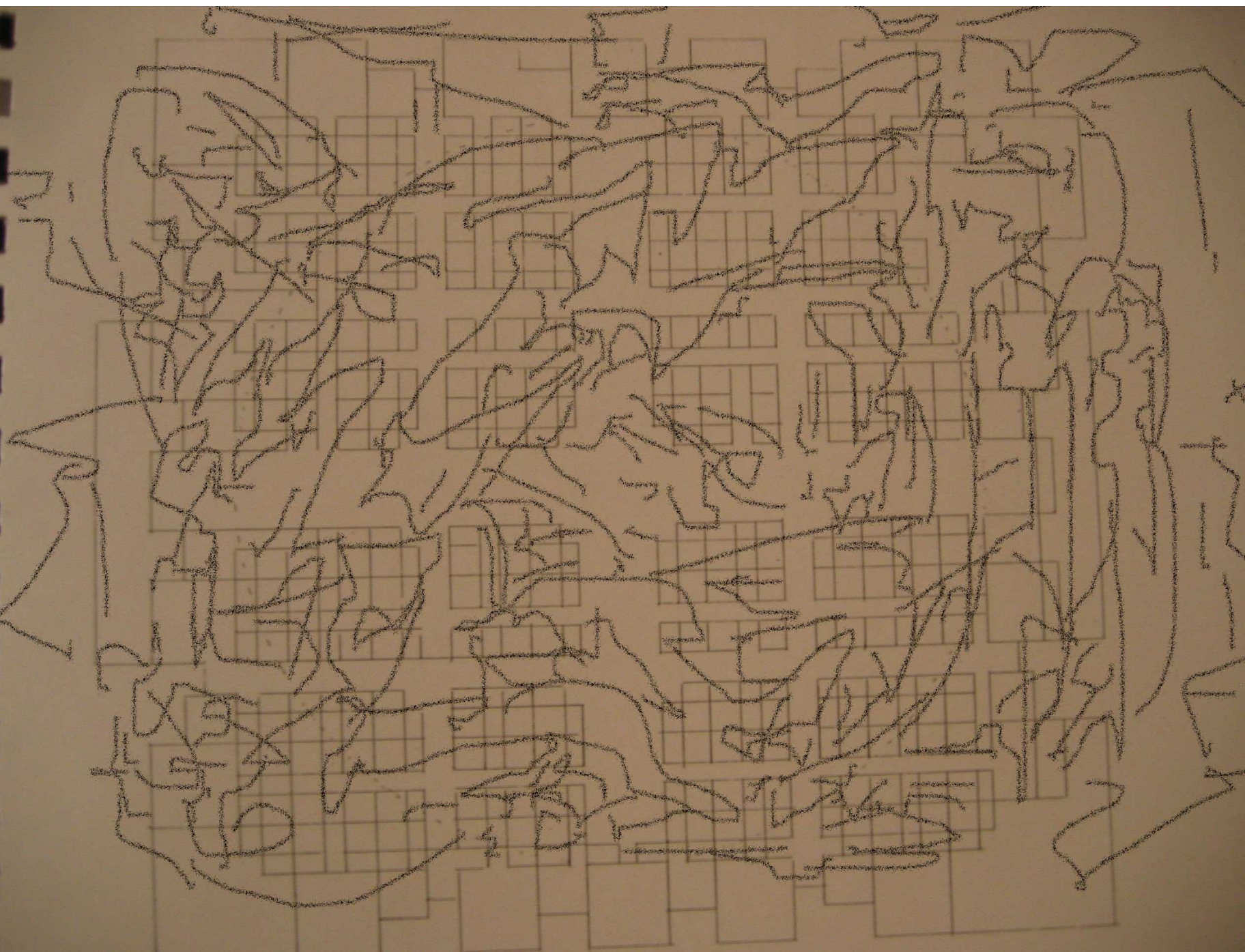


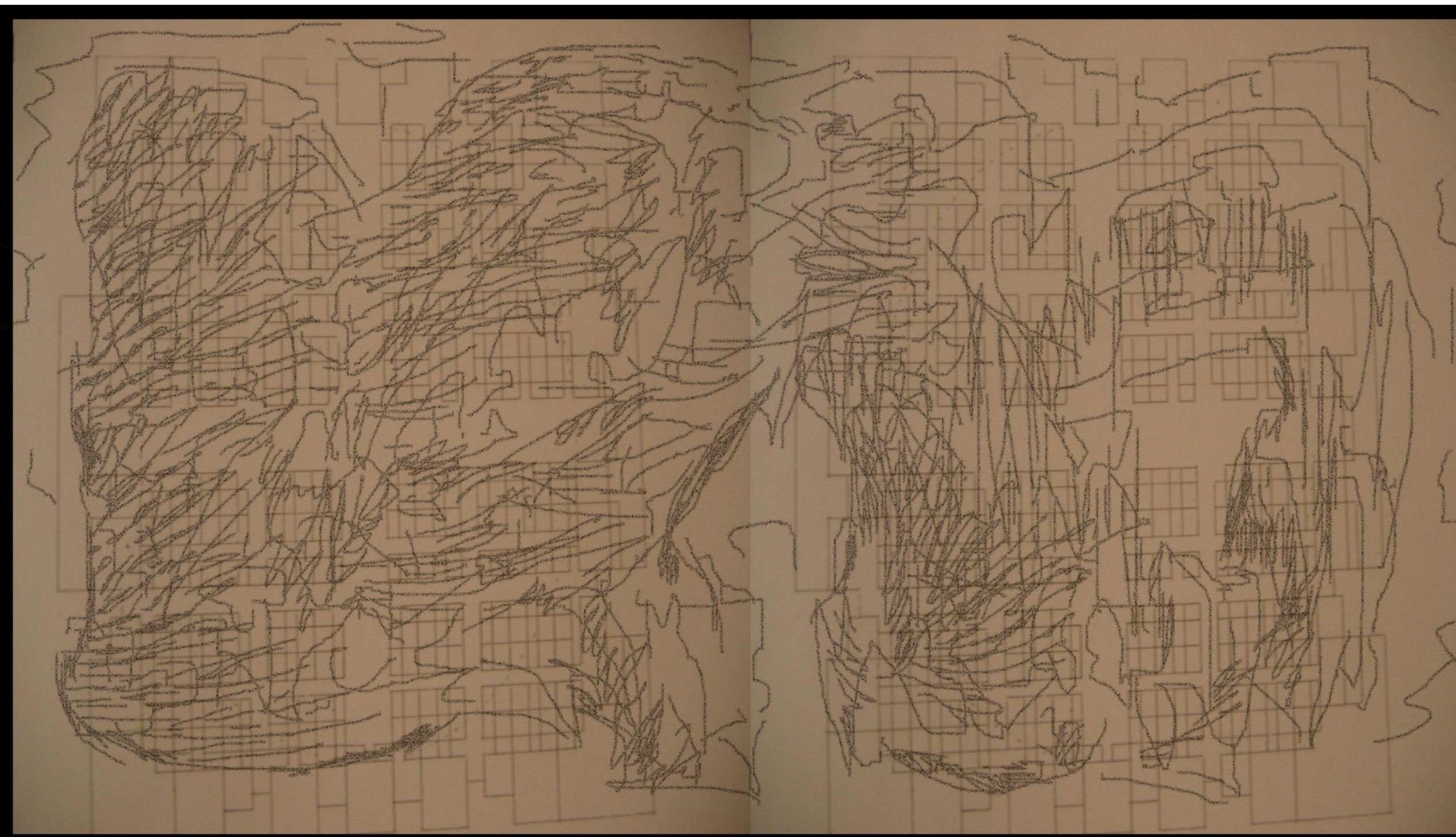


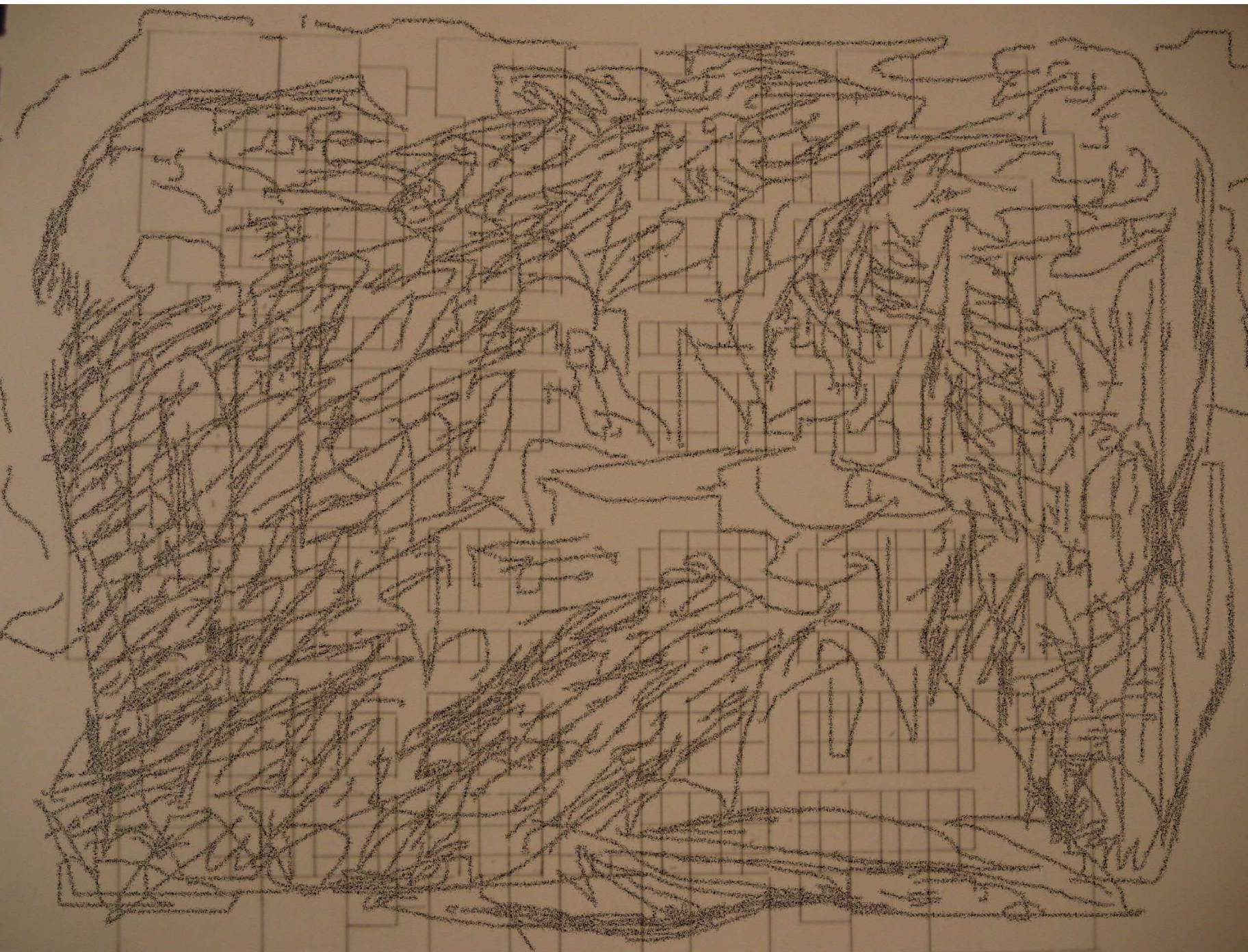




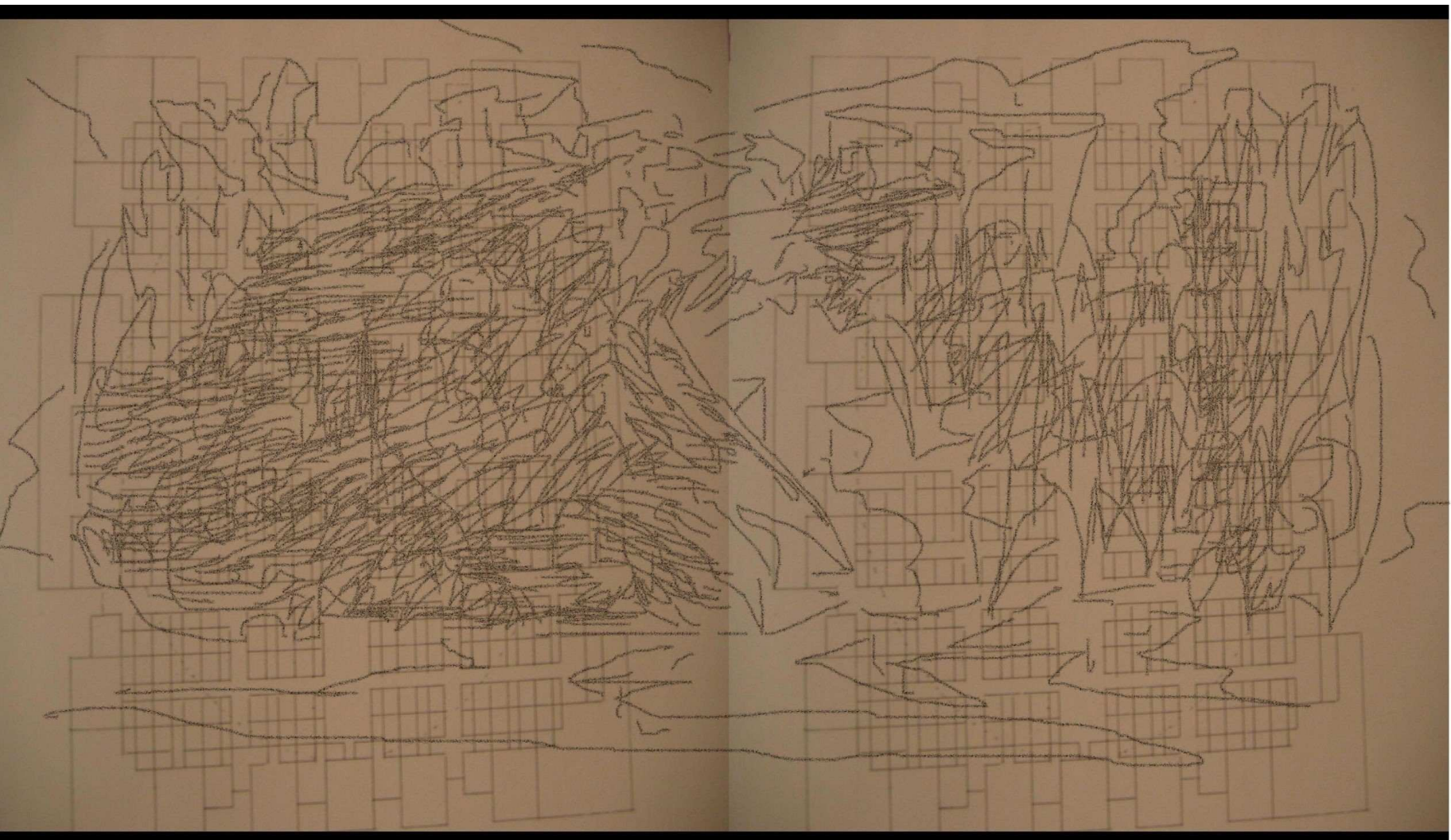


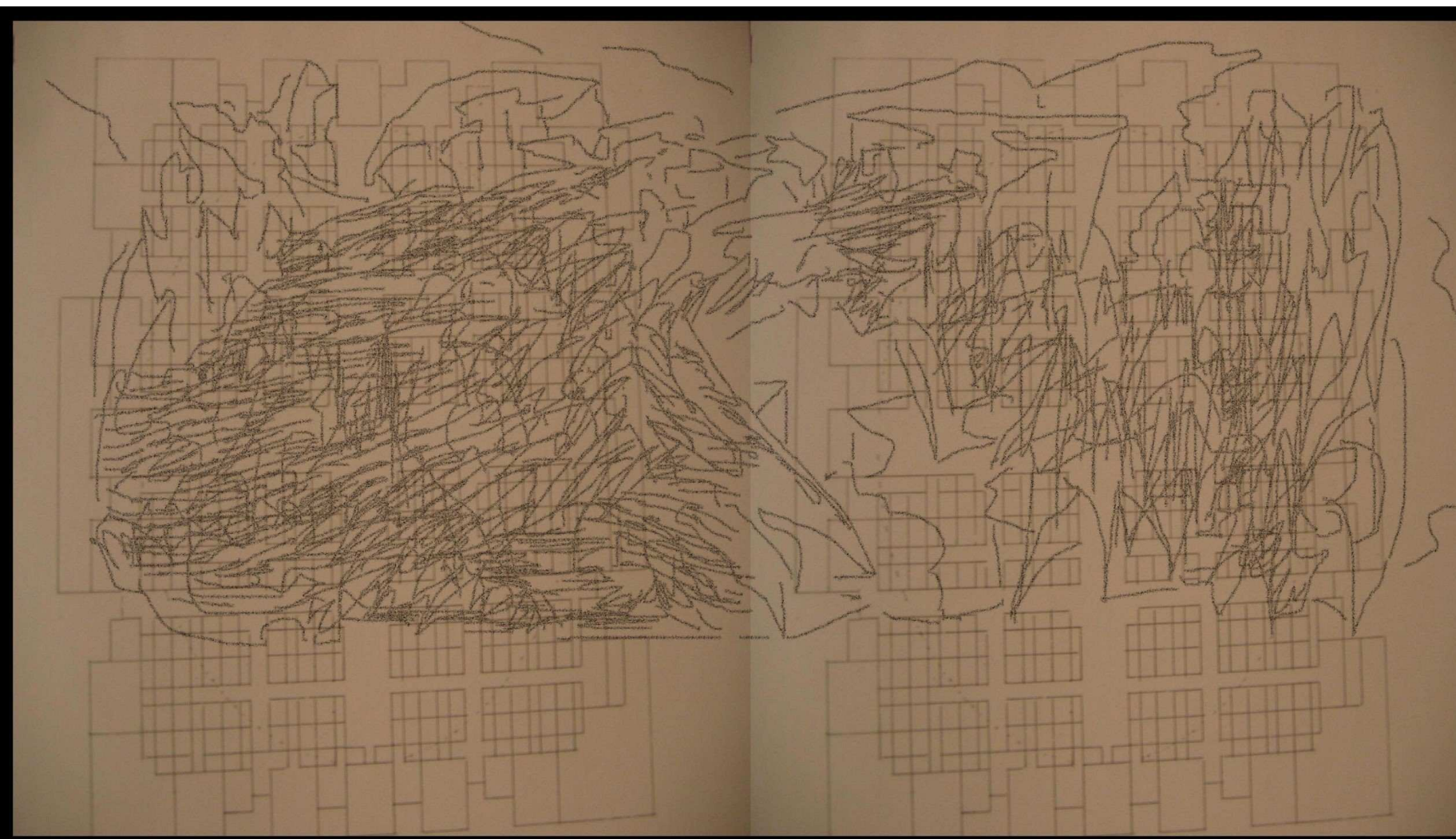


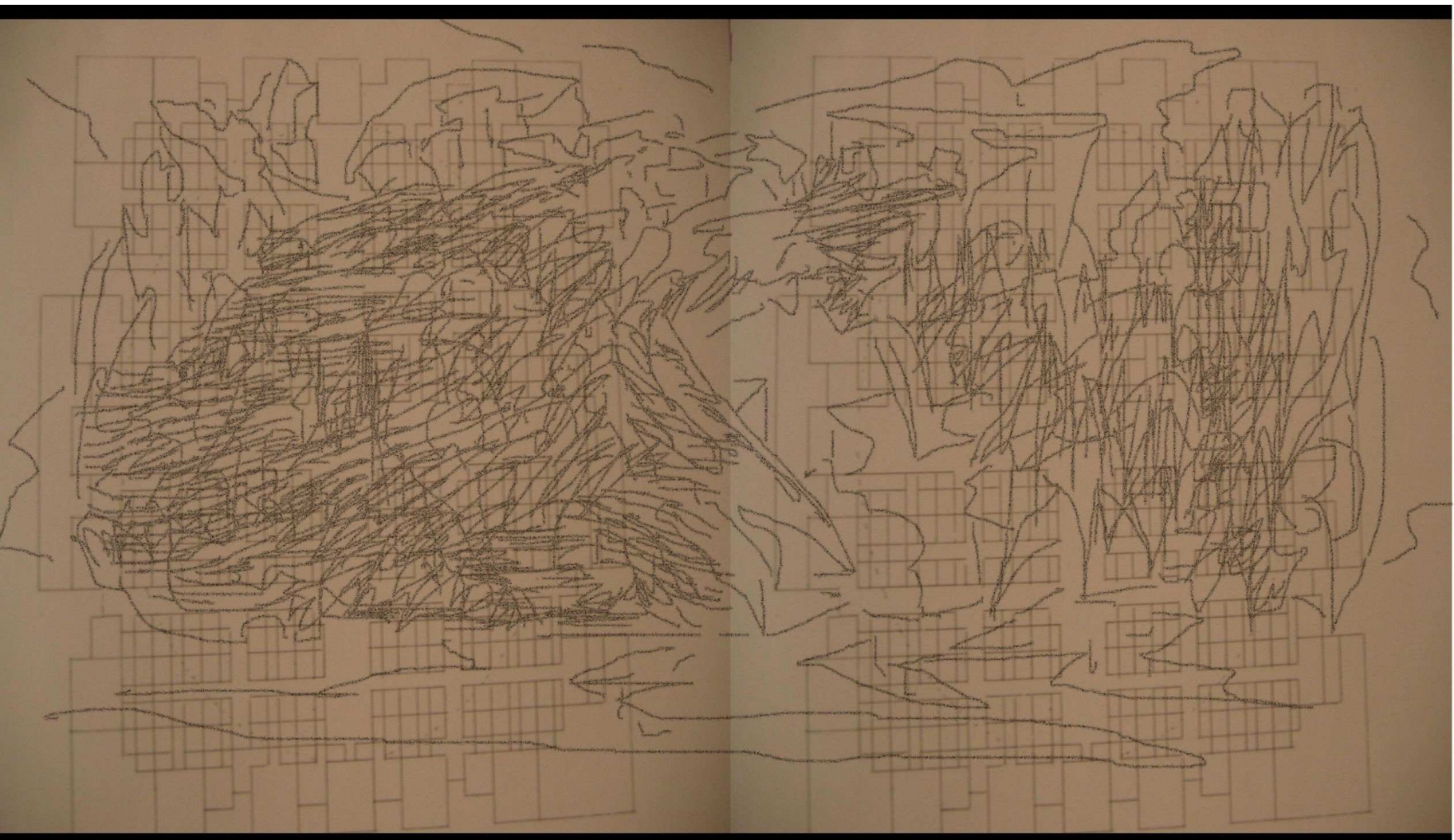


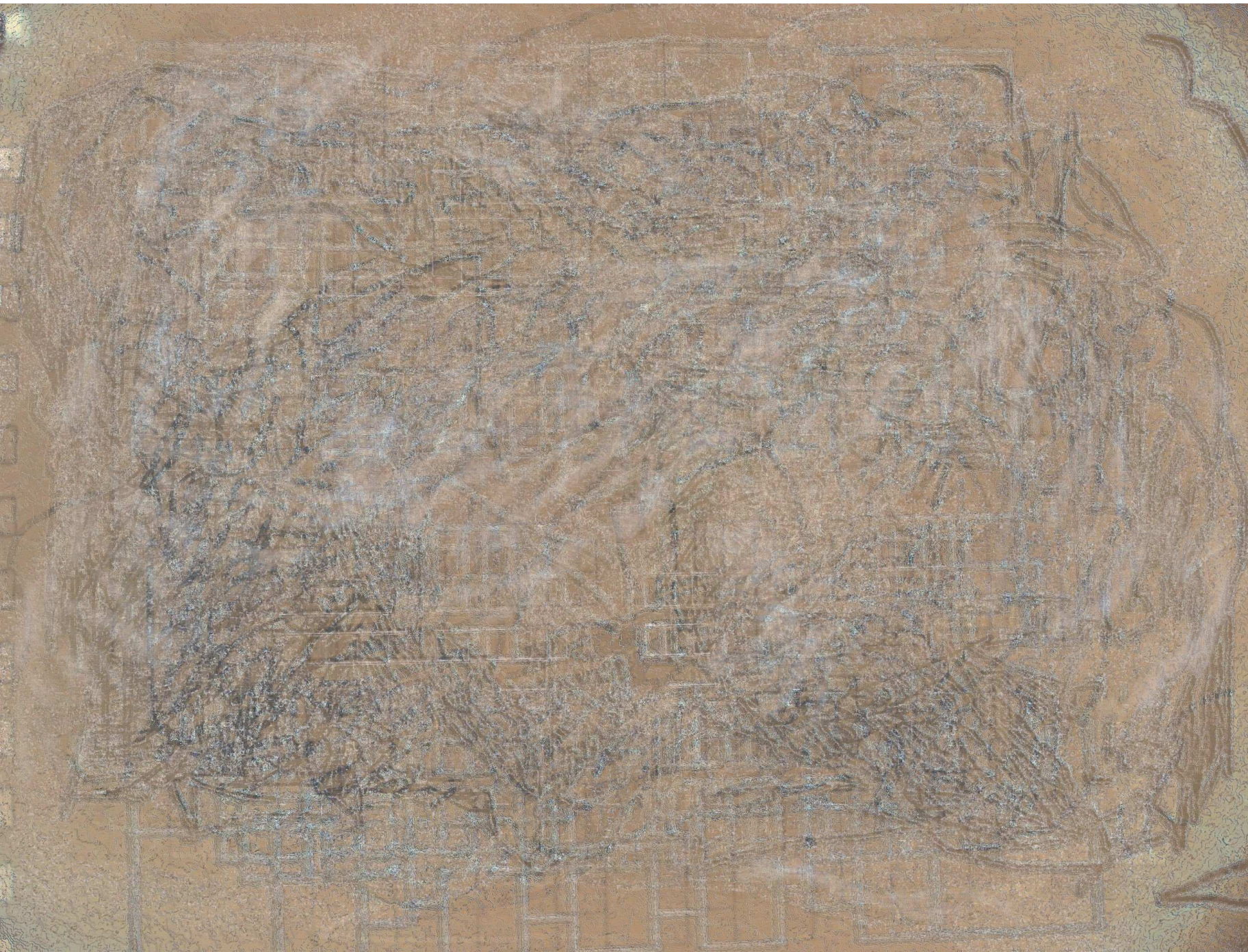


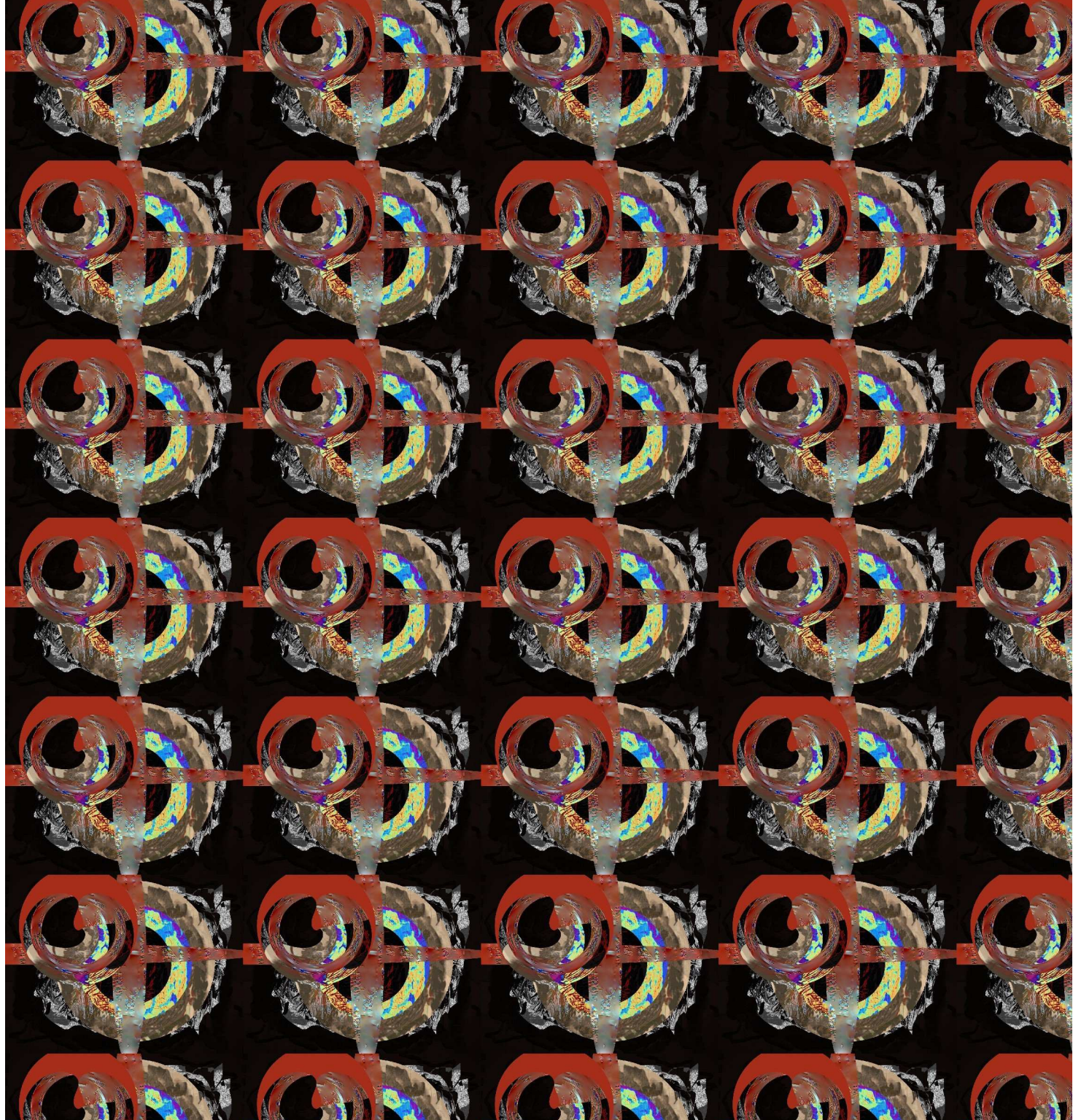


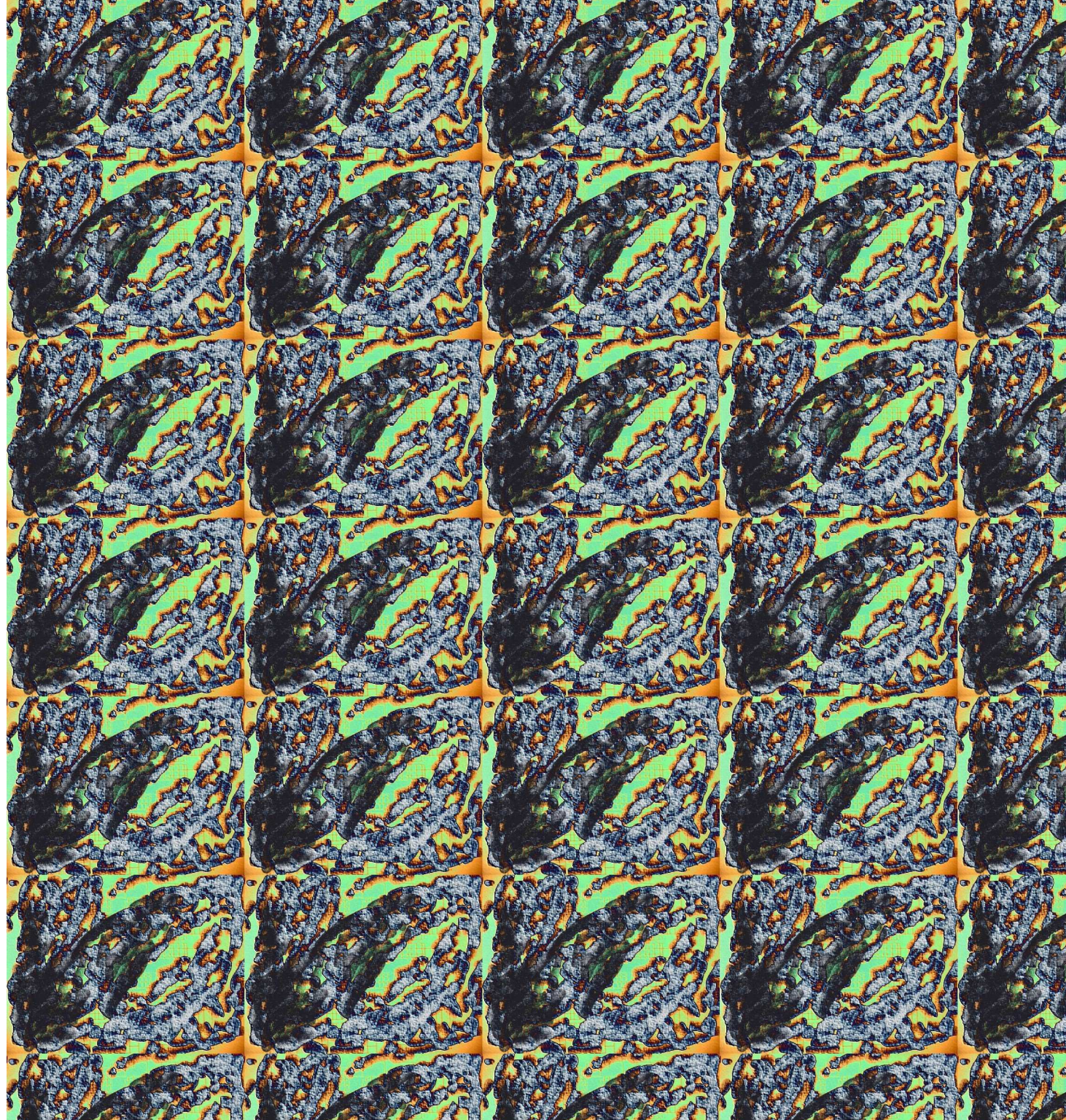


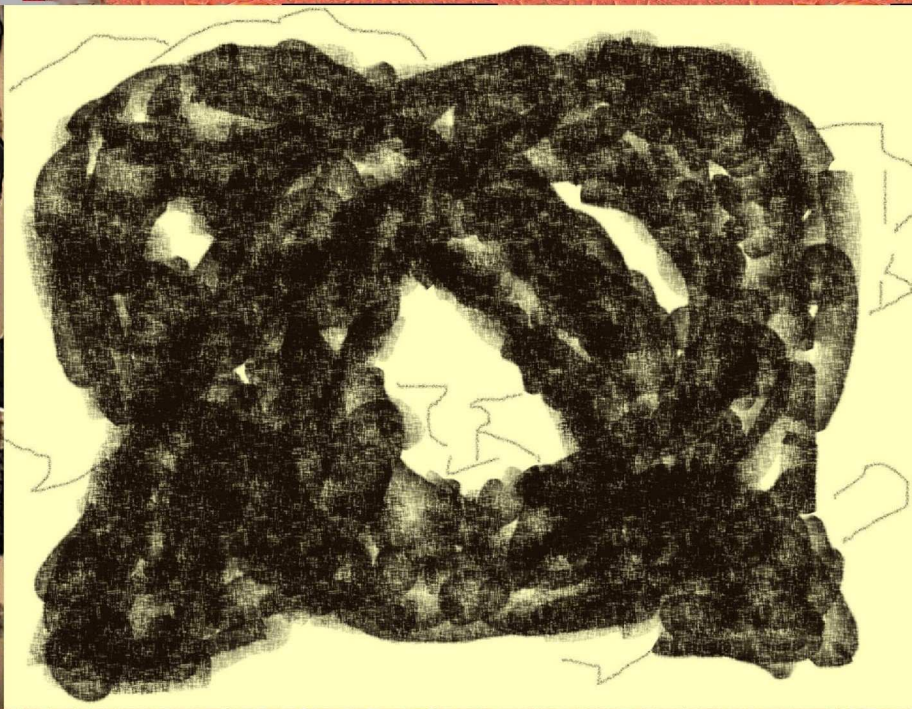
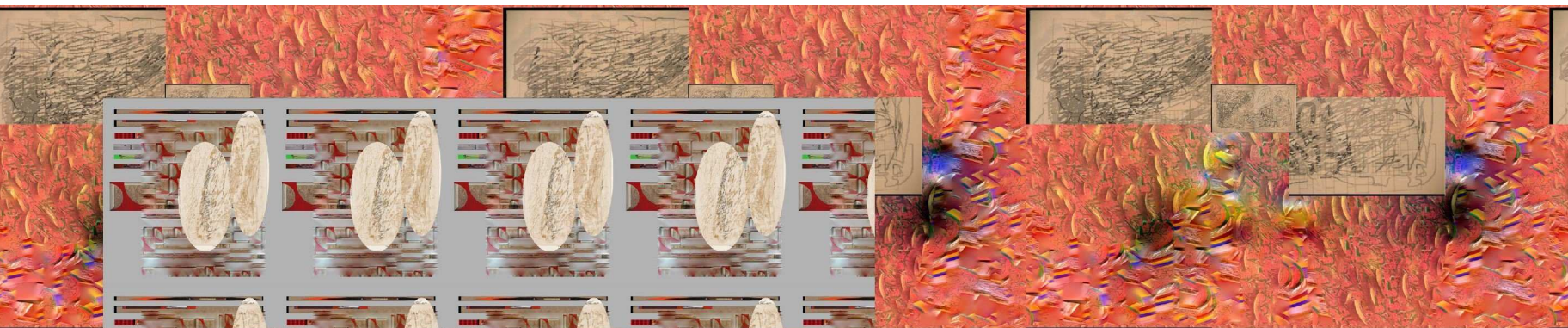


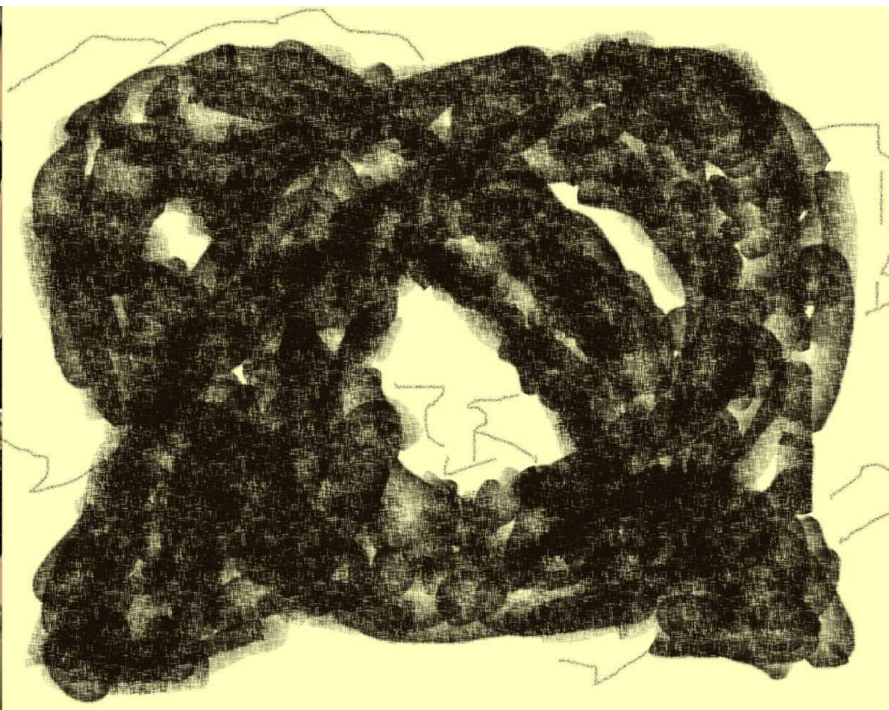
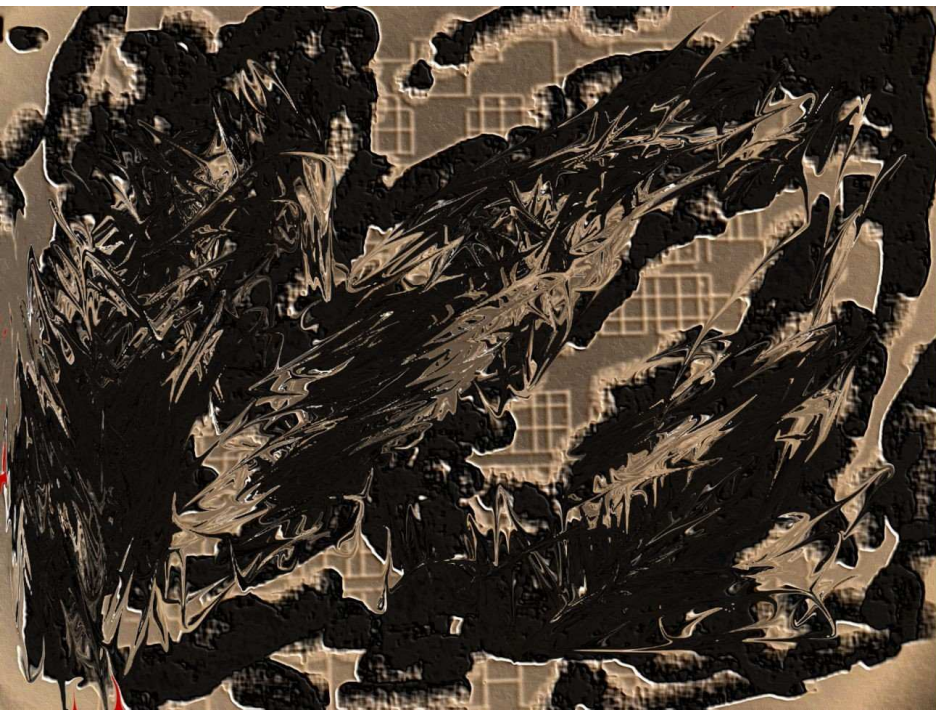


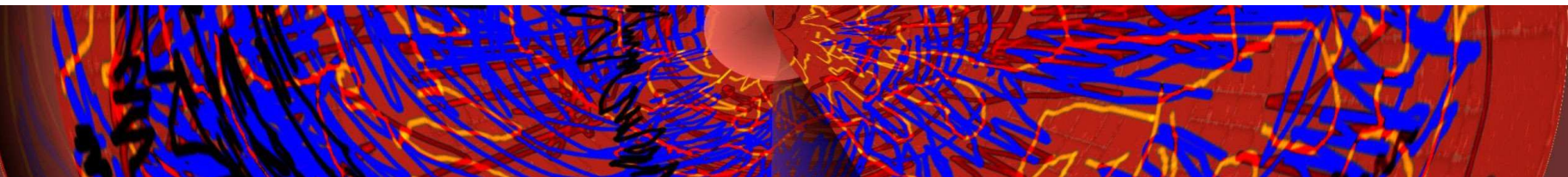


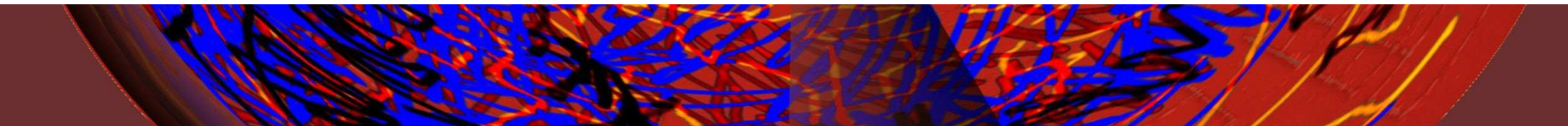


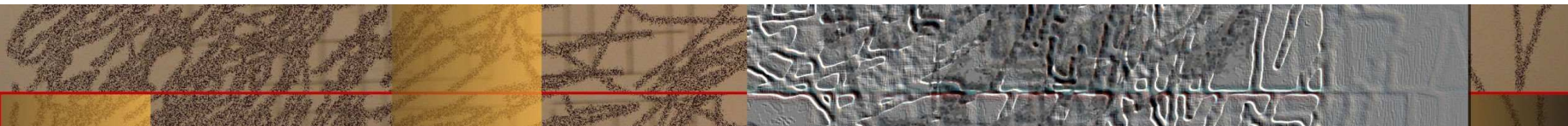




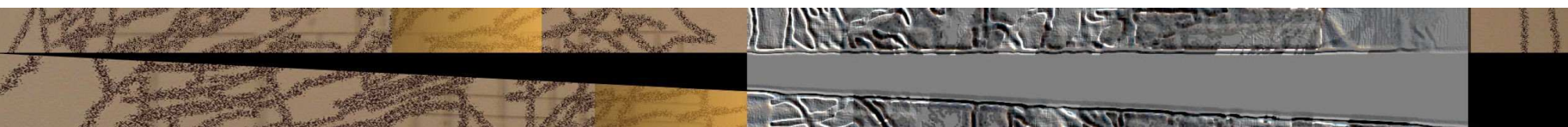


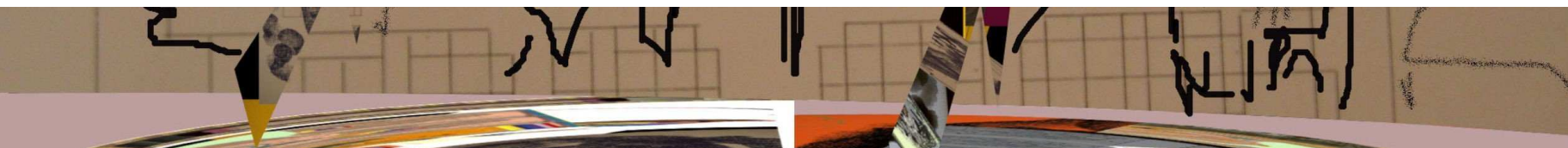


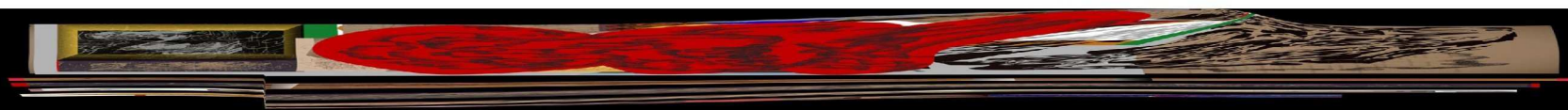


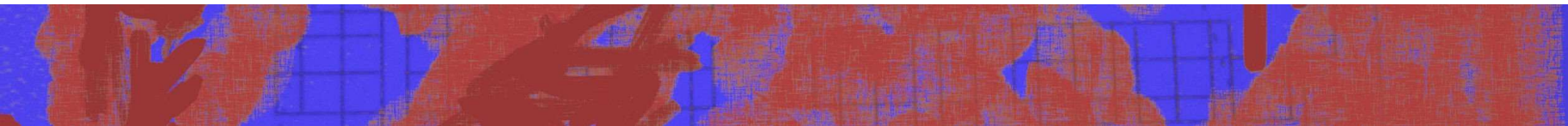


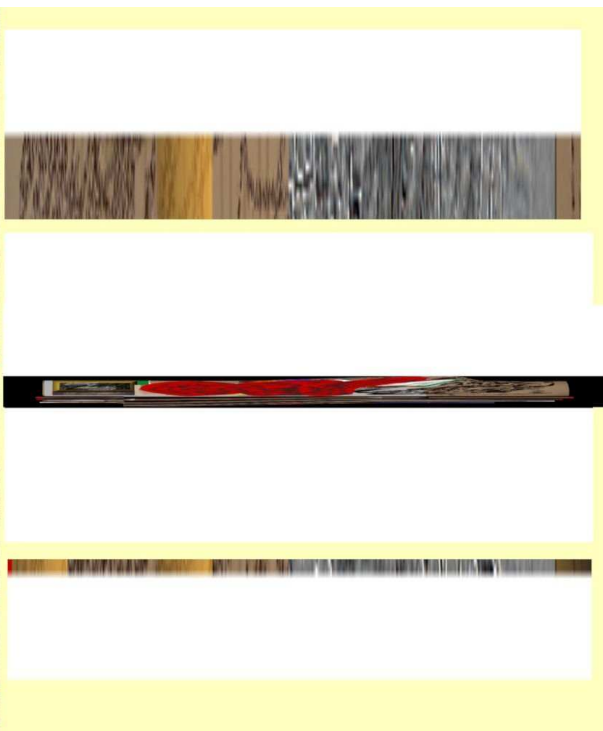


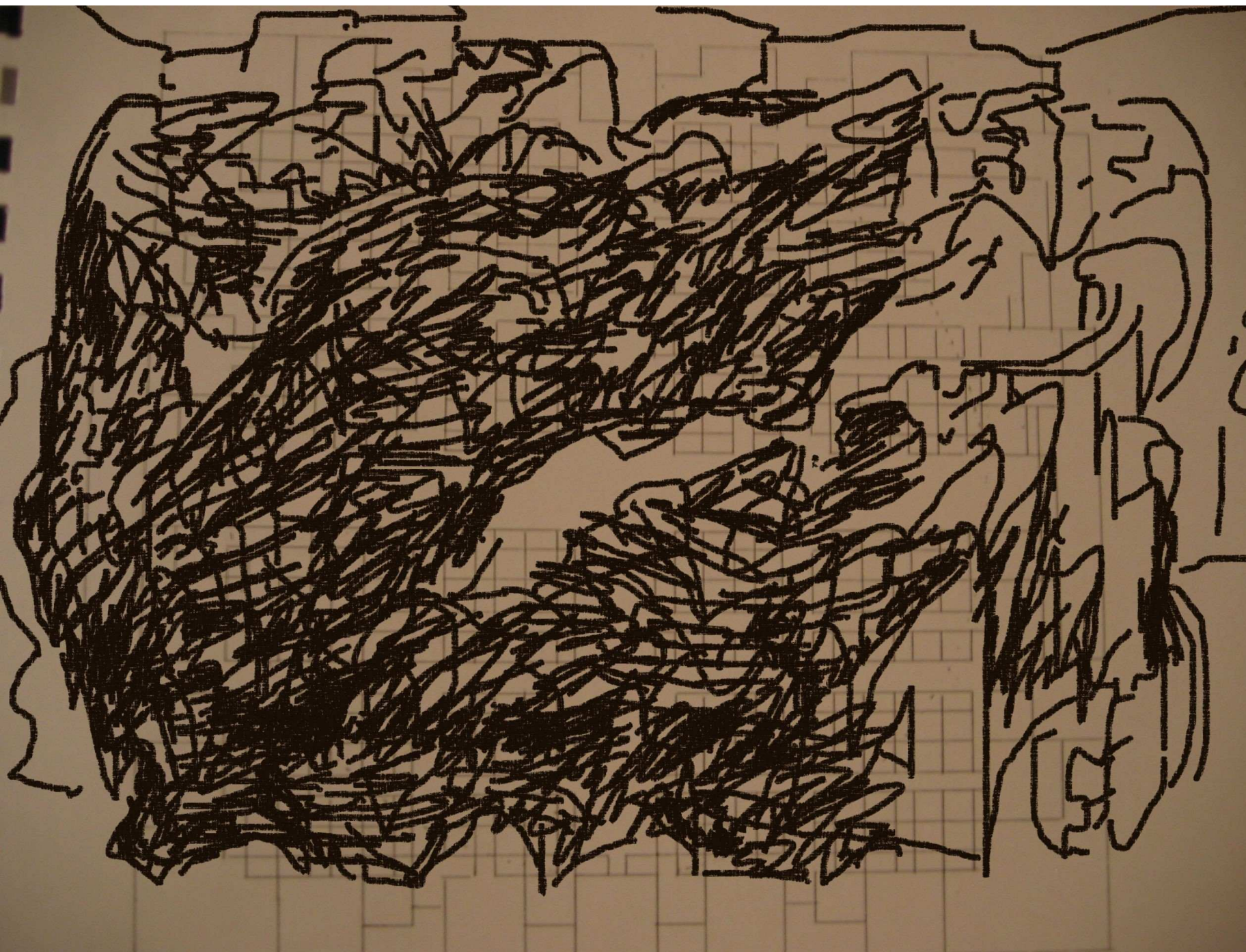


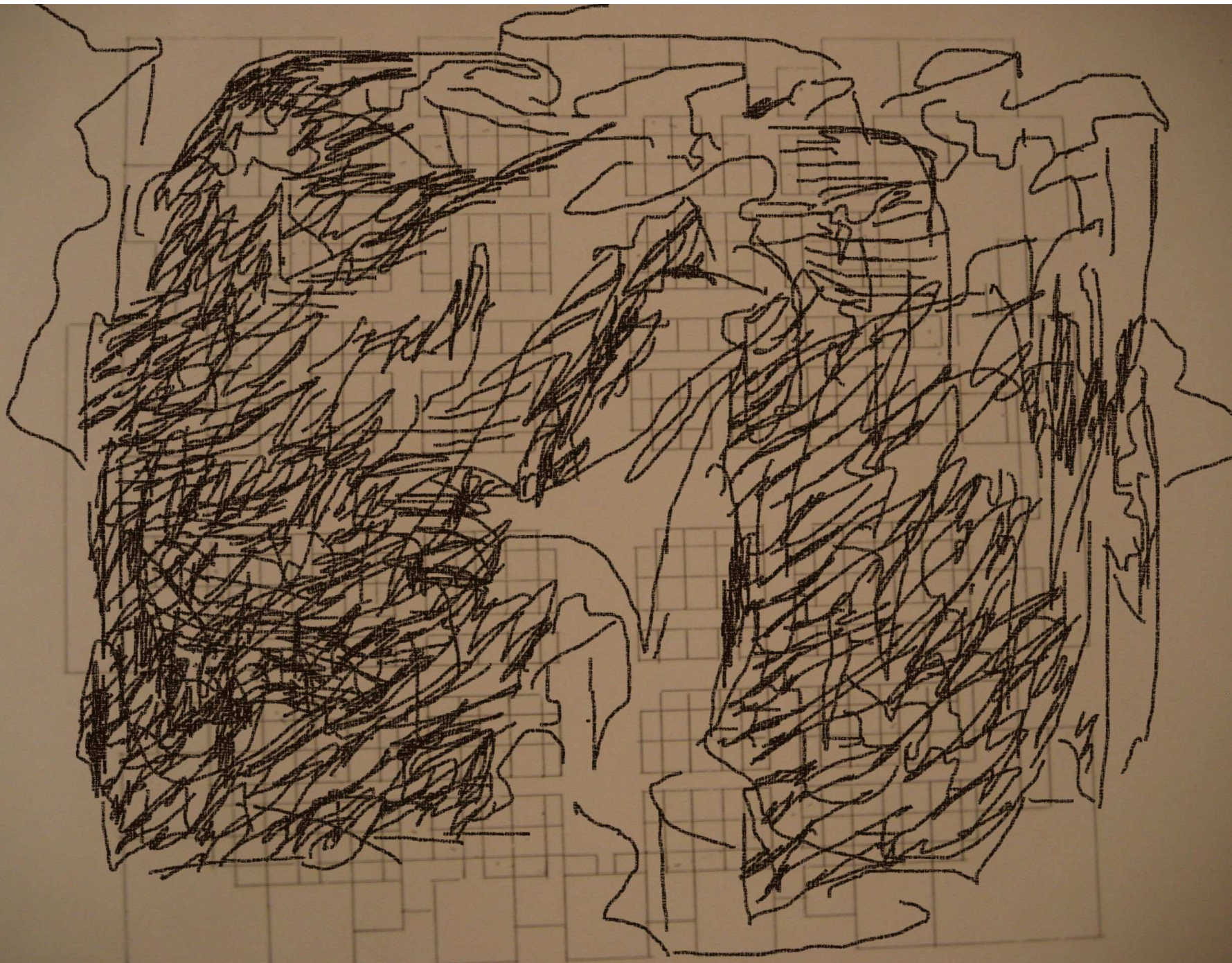


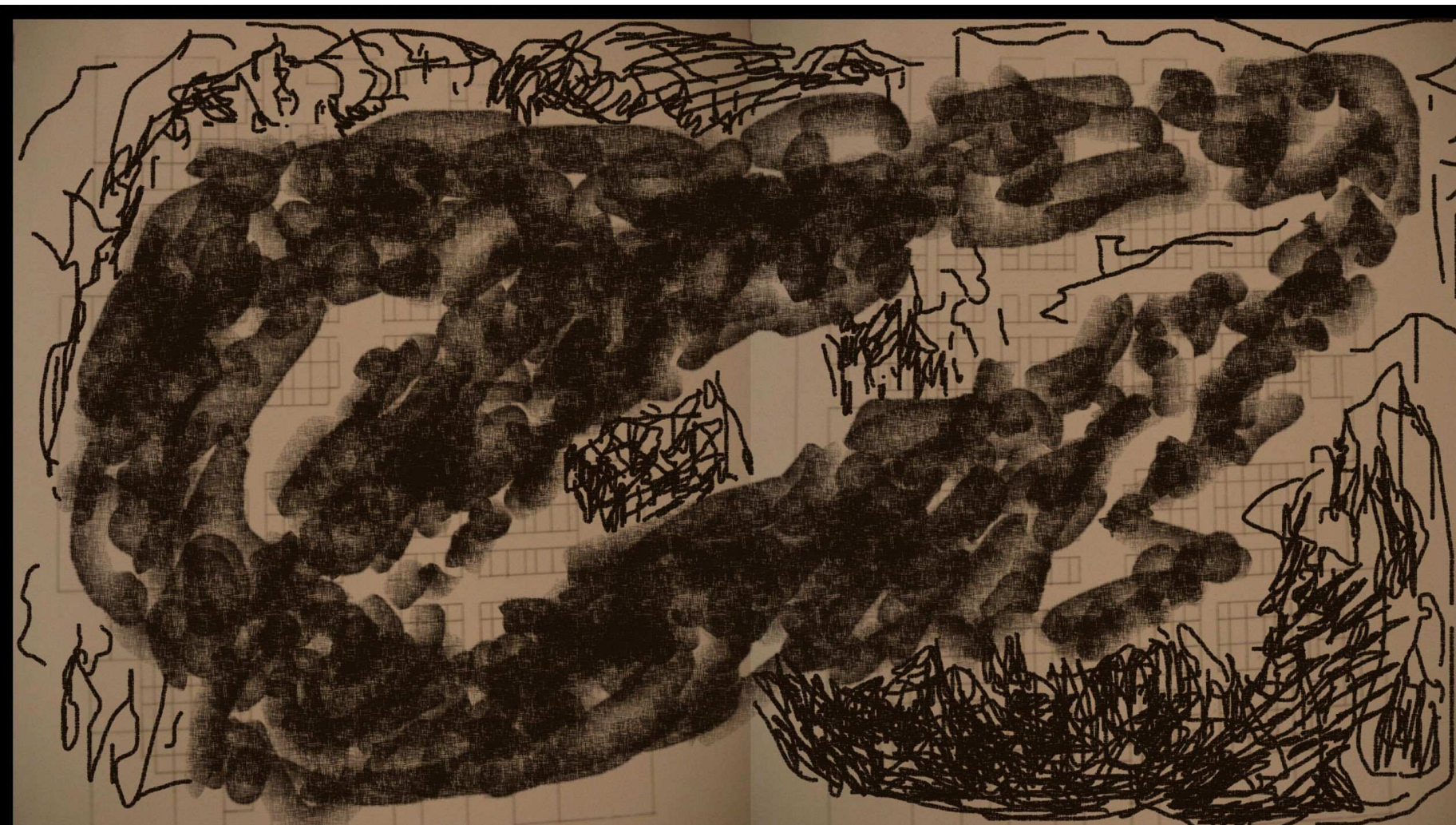


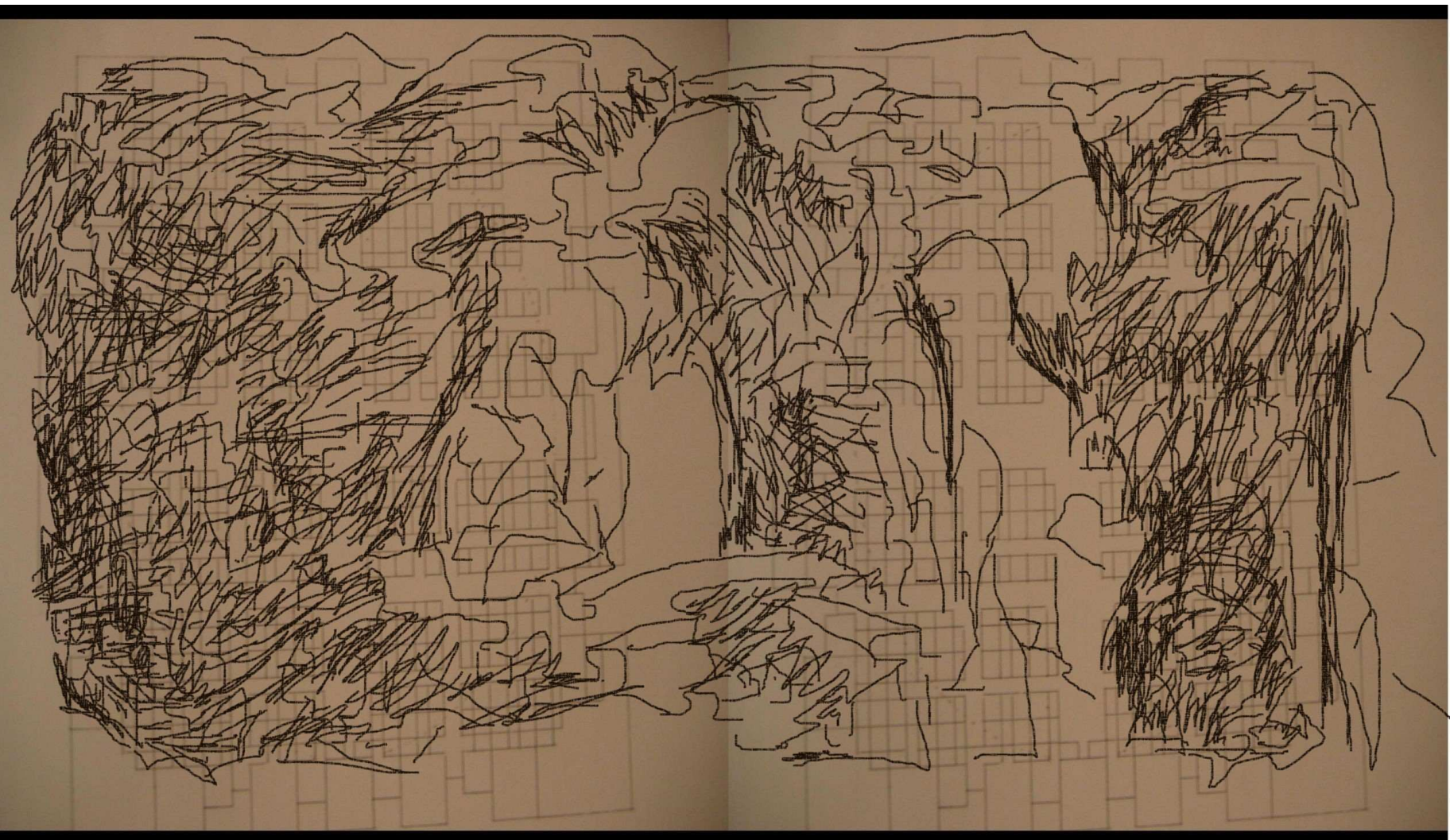




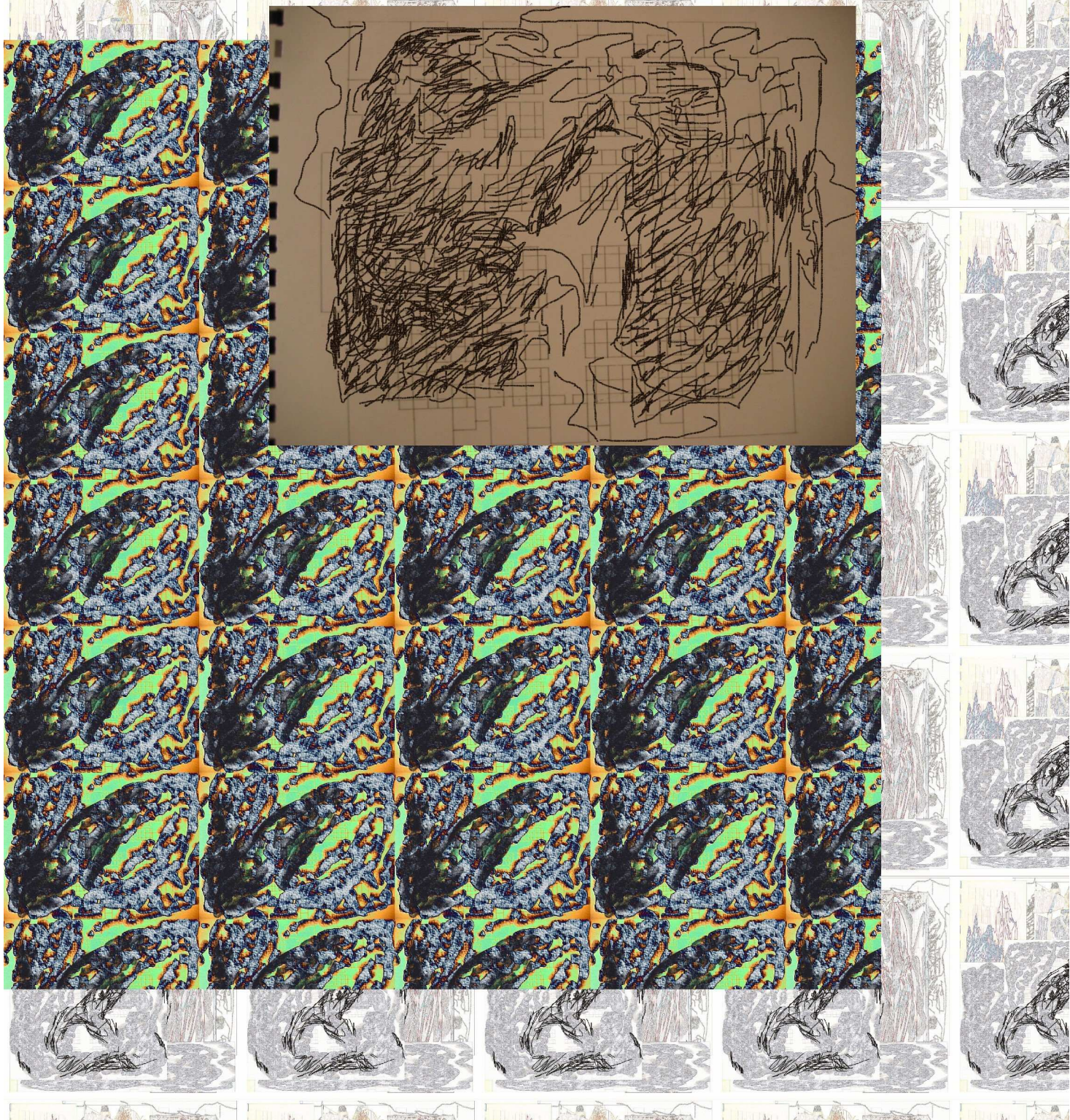


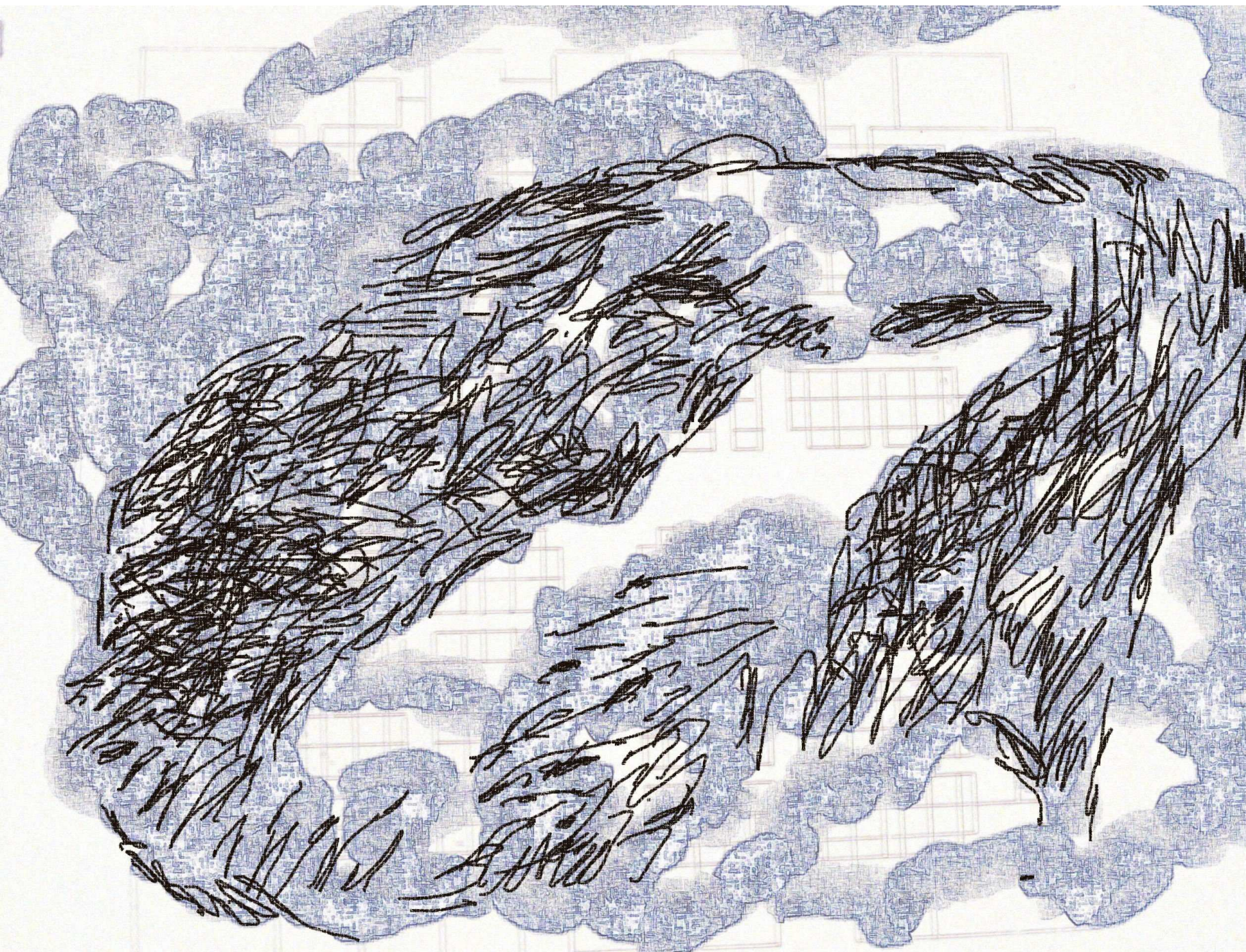


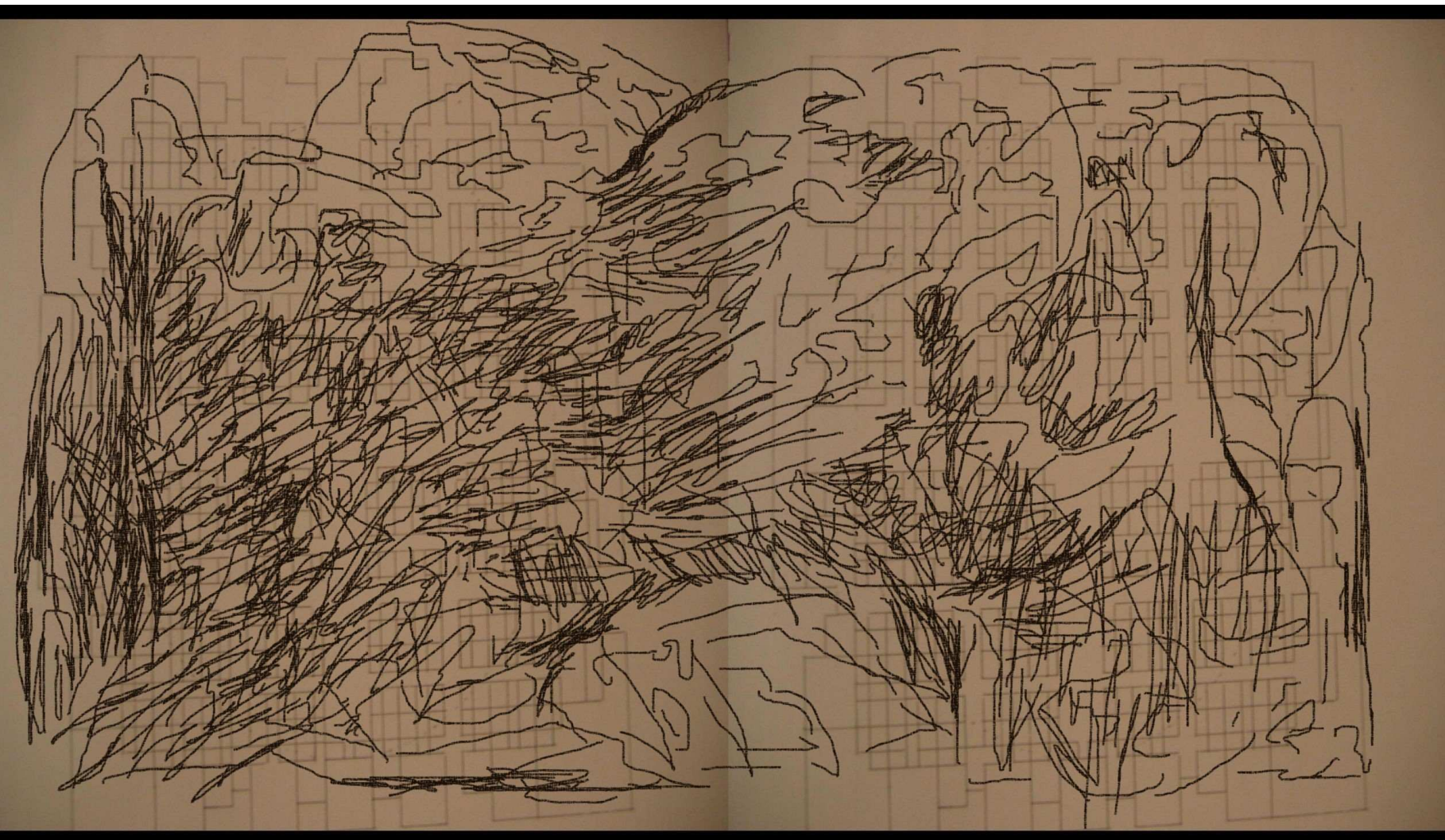


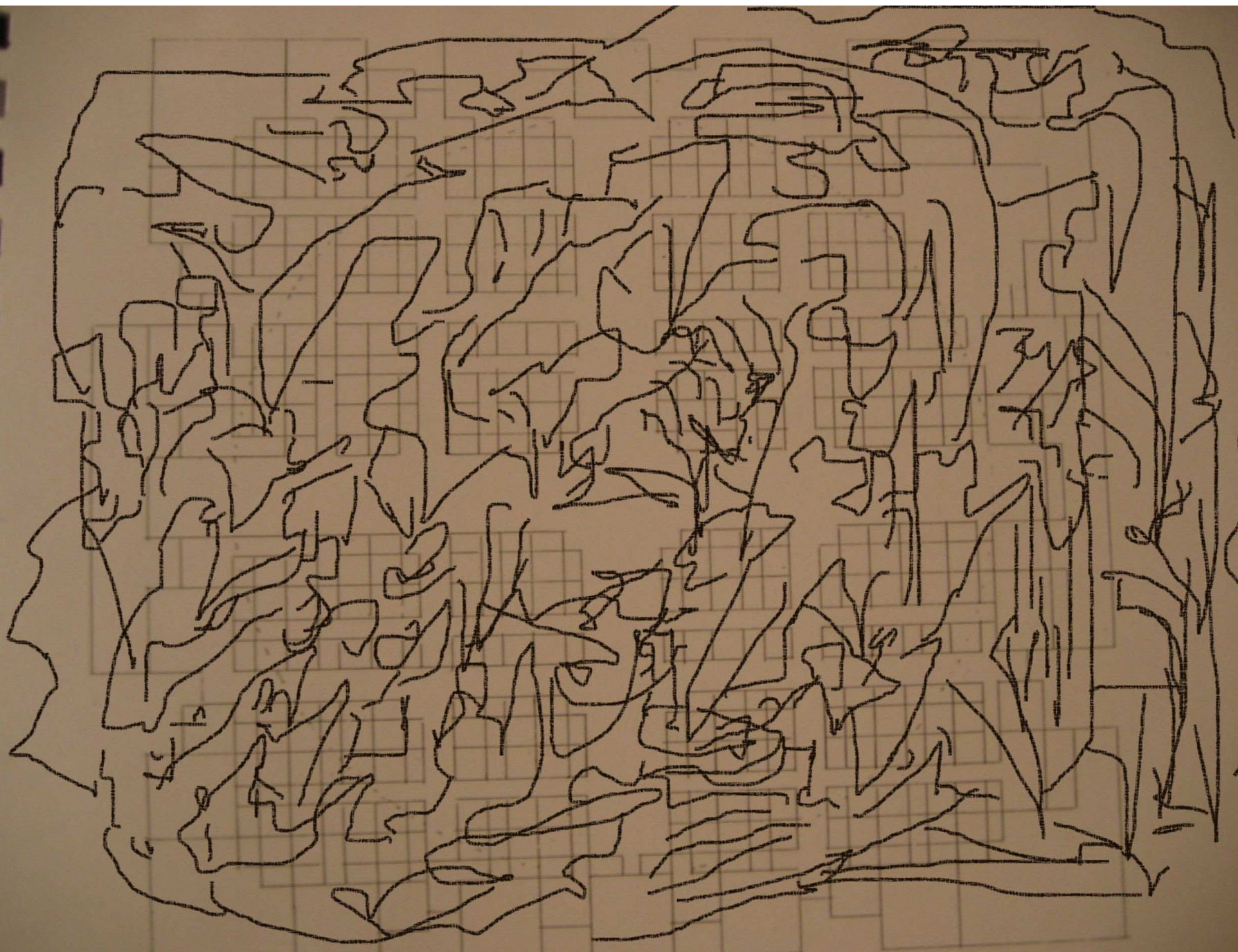








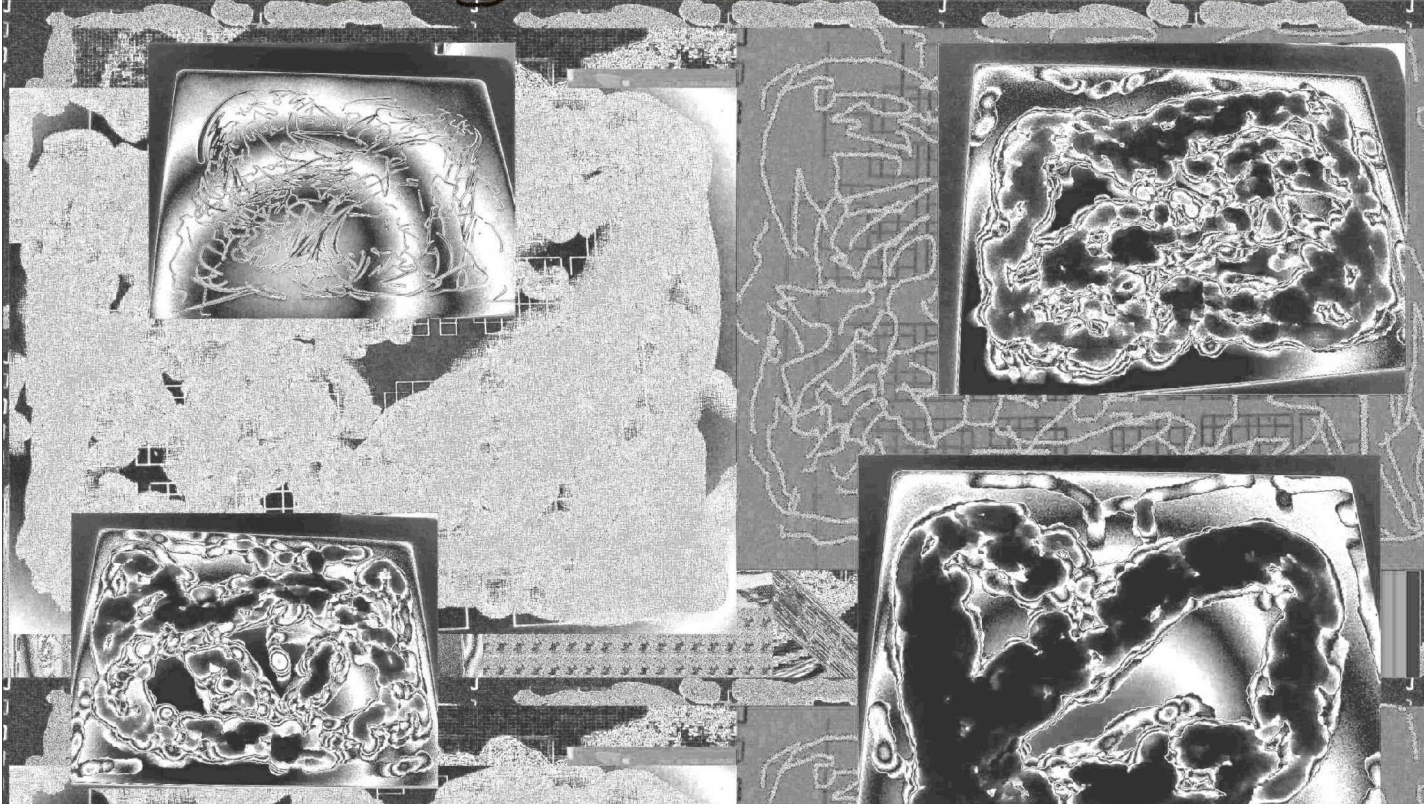


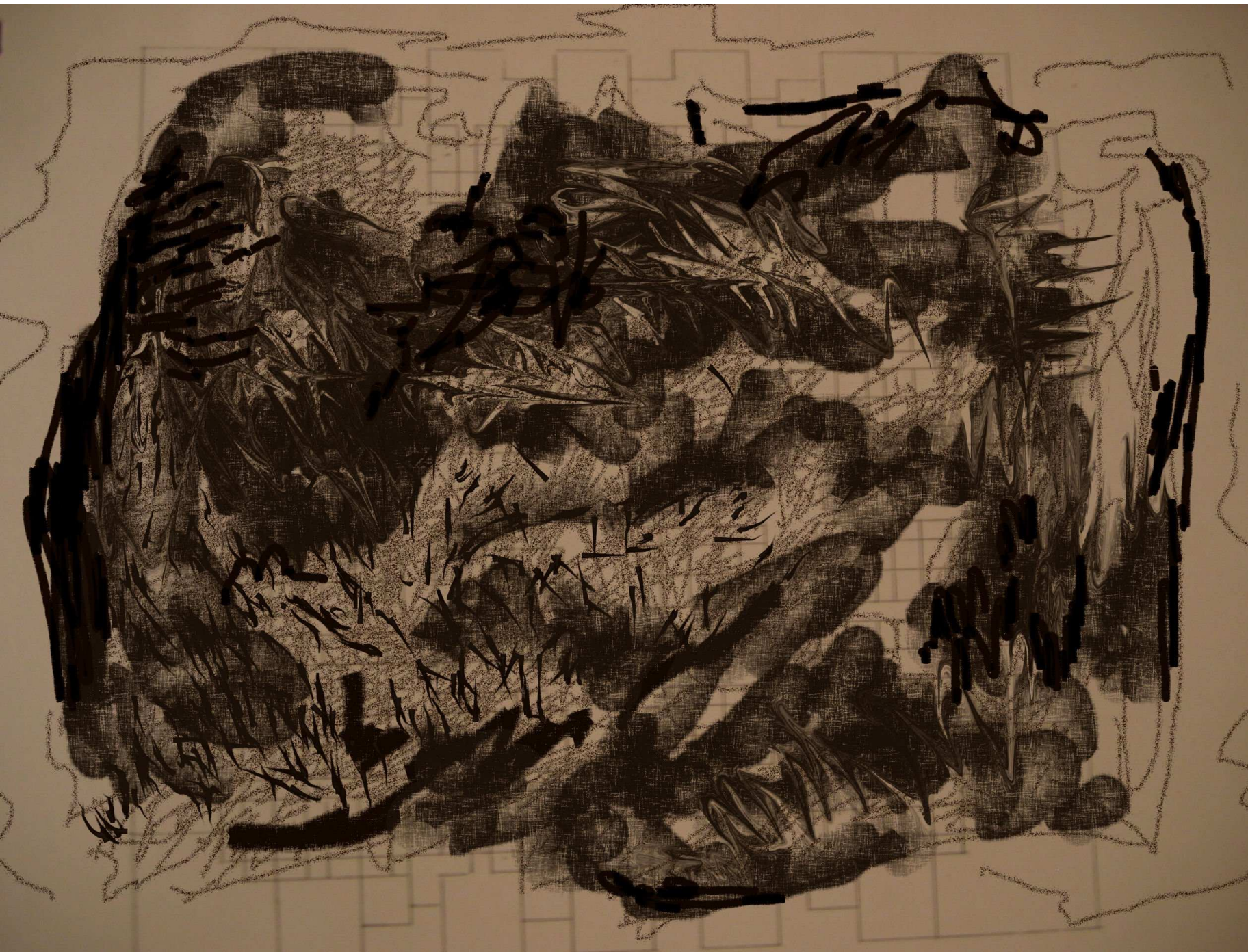




Alice Sand Rosetta And Prosodic Metier



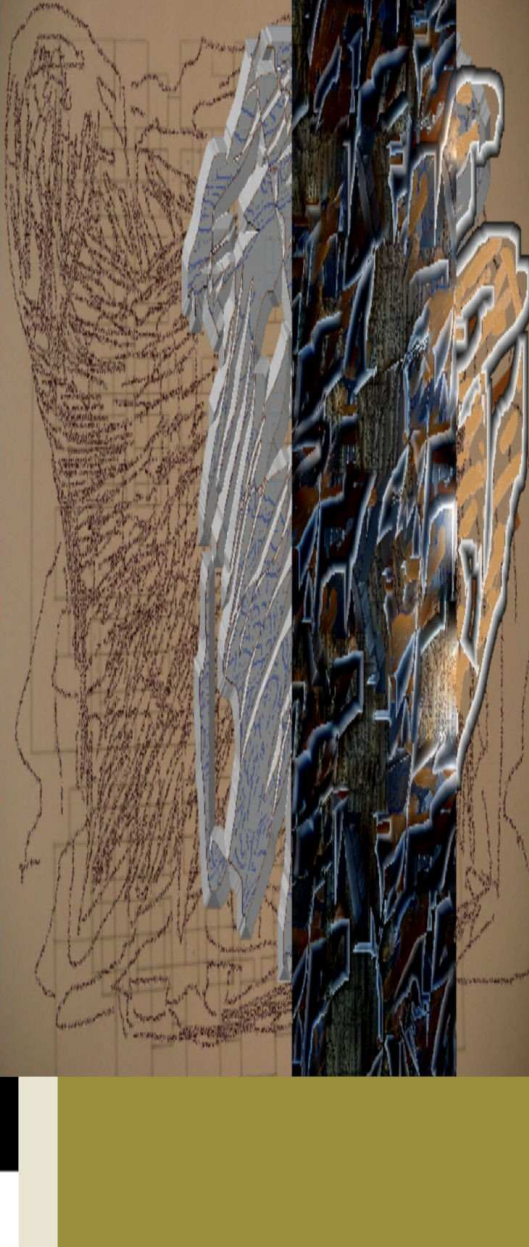
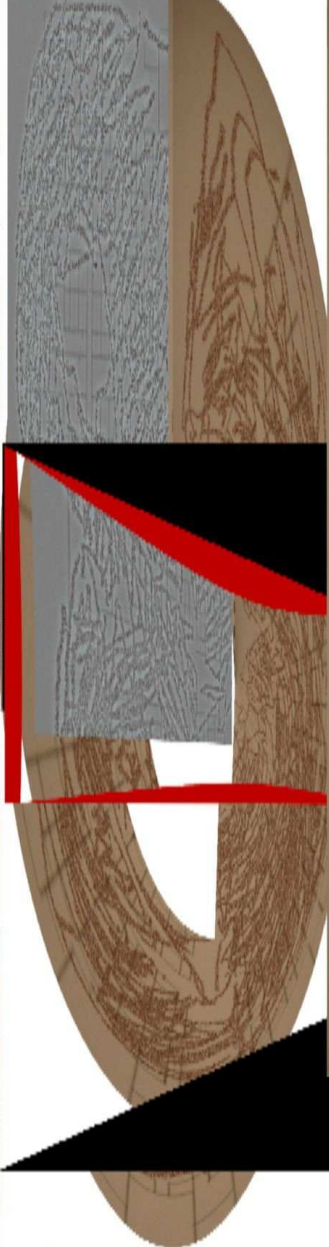




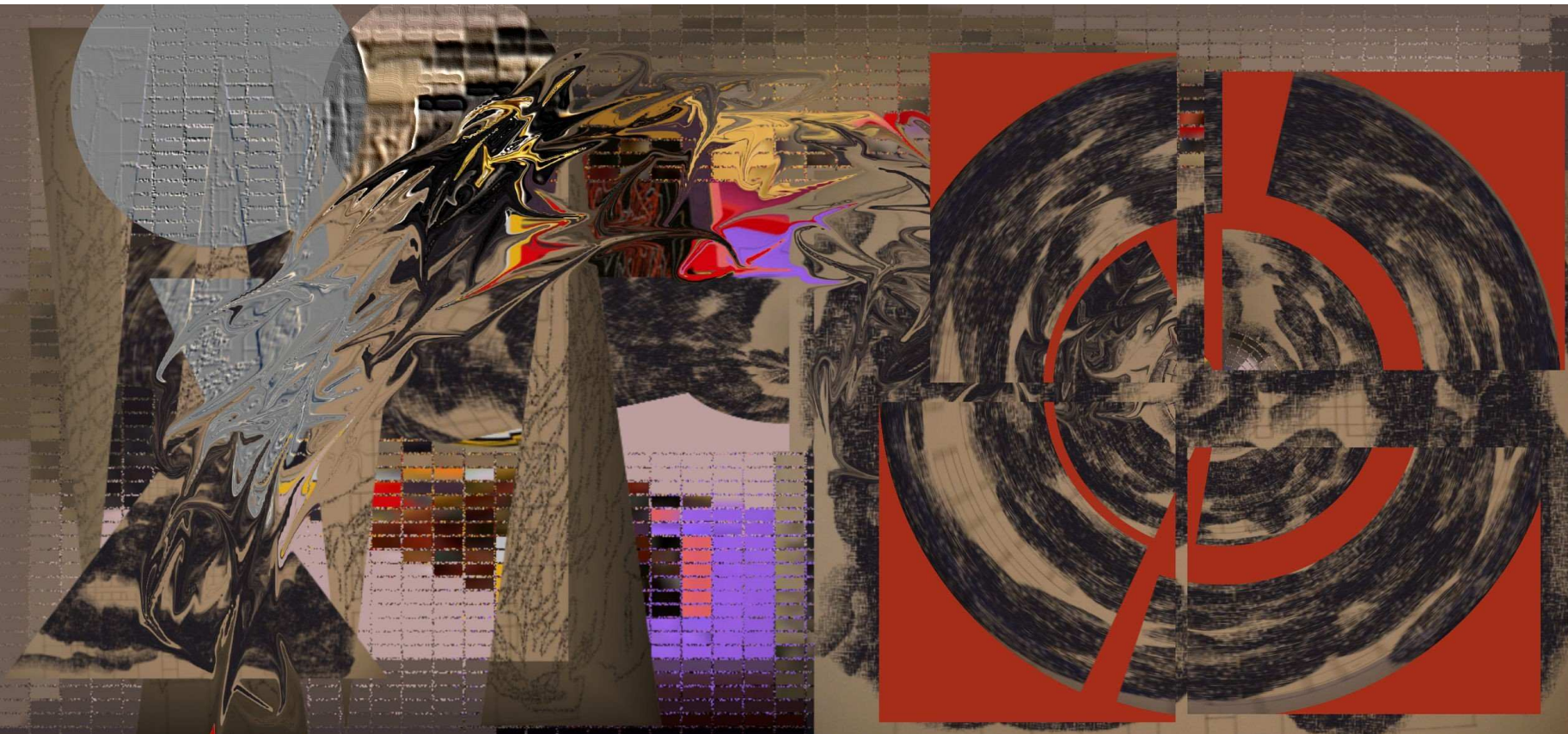


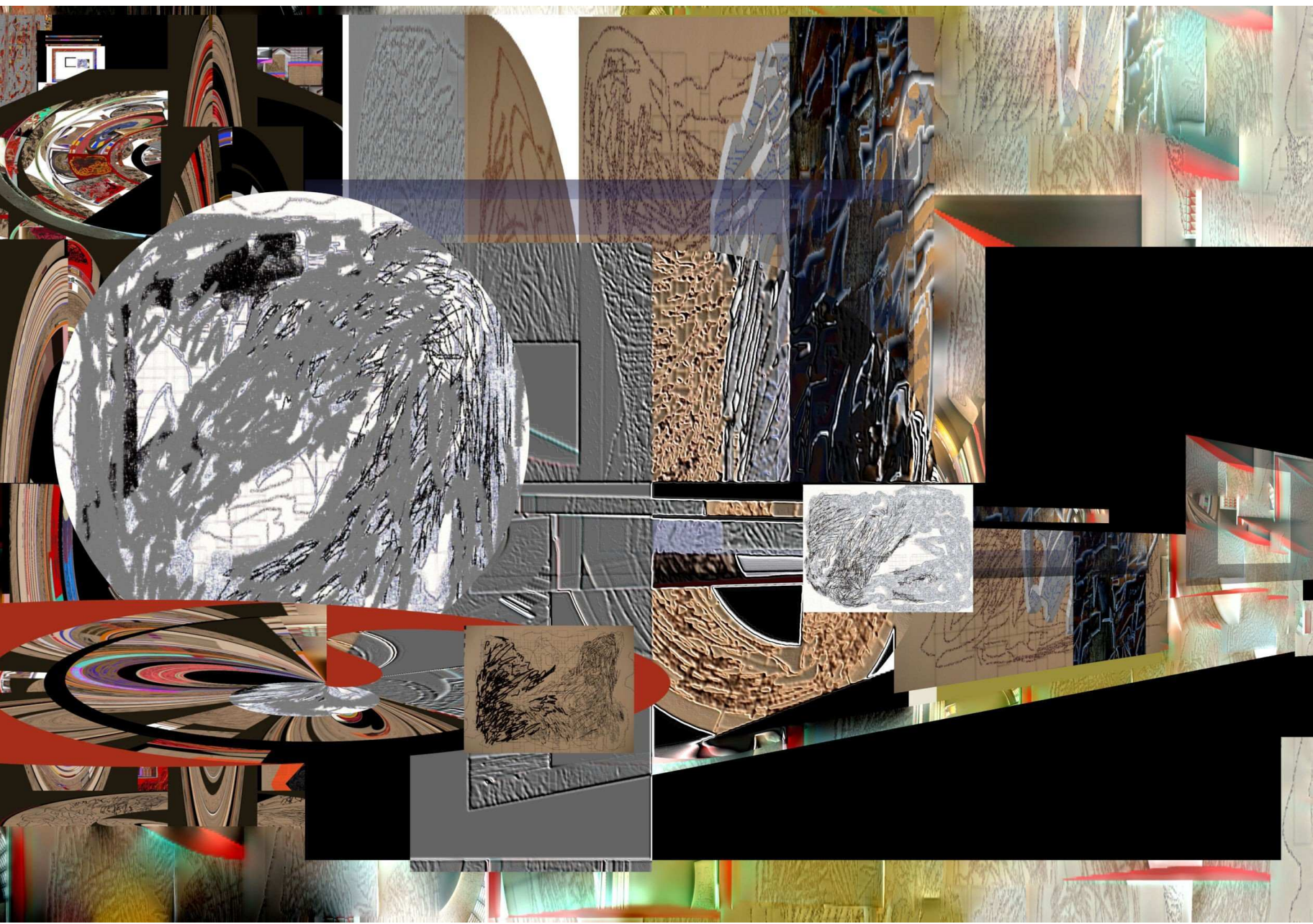


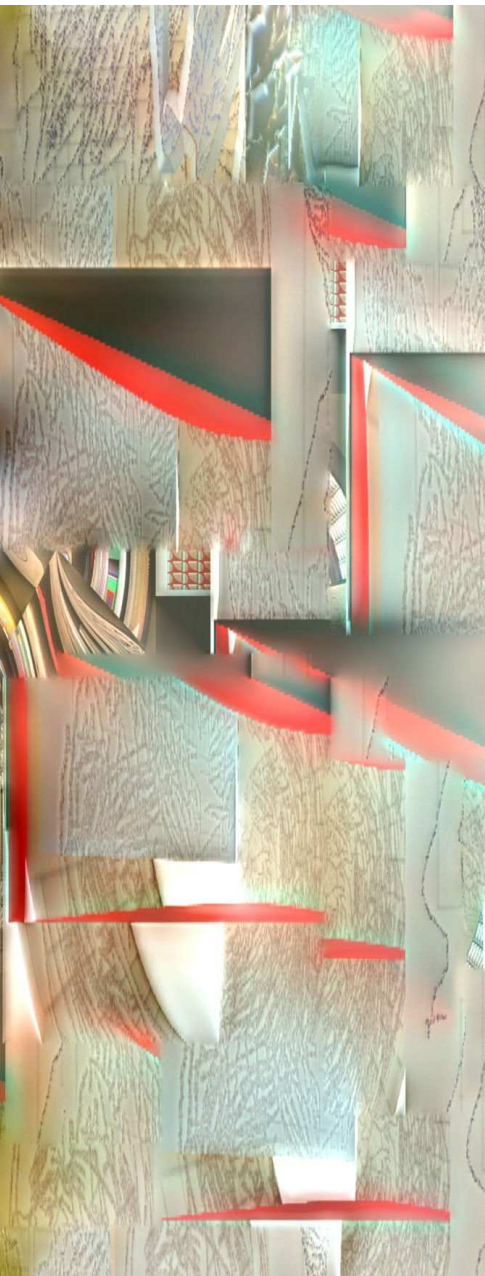
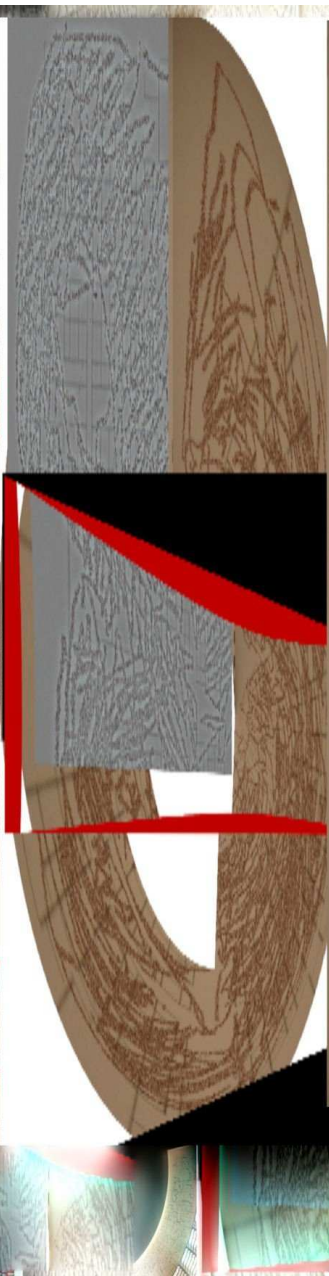












Early computer art as in Lillian Schwartz could treat color as a kind of topology, something to extensively analyze as information, and this color quality then symbolizing the extensive information sets that you see for example in John McHale creating incredibly social analytic sets of information about the world- not necessarily computer work but in that spirit as statistics, a statistical bridge to everything as it were. In the case of Nauman one sees the evolution from brick and mortar projections of self in-camera as a synecdoche of saying, the extension of the artists own creative space as pace itself, and with Brancusi that genuine studio in camera quality was taken up by a show that placed his work in the Gauge which as a kind of mental machine in its own right of stacking and slicing ribbon window of perception, and ramps interceding on the processional as dividing up space- you see this for example in the Japanese room at the Met which has a window opening up on the temple of Dendurra housed in a huge glass pavilion...

Topological Gardens- monograph on Nauman and exhibition shows the tradition of the art record as in earth art or the exhibition Brancusi's photographs in The White Works as displacements of his sculpture yet their archive then again a museum exhibition catalogue is the territory we associate for example with Asher per his project of taking a Washington sculpture from outside the museum to inside, or constructing storage like spaces as museum Institutional Critique. Nauman's Corridors in which these built structures, parallel give the presence of the studio as a kind variation on the casting process that localizes artistic 'habitation' show this kind of spatial extension, a compression axis on the principle of synecdoche and the near at hand denomination of play to work by which the Heideggerian *dasein*, there being, throwness and slippage encounter the psychological space of the subconscious, the drive, transference and pattern. Nauman is an artist that has transferred towards virtual space, his

studio now looks like a computer... the distribution of his first take on virtuality as usage of the near at hand, connects to the schematic content we associate with the sculptors drawings from Tony Smiths sprays to Hesse, Smithson and Flavin diagrams and Rodin sense of the hand as signage through syllepsis or touching upon the signified while a signifier. The contrast of scale originates much to our perception in the contrast of Duchamp and Picasso- the former using philosophy as his playground and the latter art history in its collective state as did Degas as an early motivator towards a kind of conceptual abstraction not of agency but topology. I associate Nauman with Vito Aconci just as Carlos Basualdo associates him with Man Ray who similarly explored the relation between poesis and poetics, and as a poet emphasized poetry as pre-logical, an overall sense of wholeness which perhaps was the denomination of primordial chaos made nominal to the antique word “sublime” which surfaces in our term subliminal, in an ironic turn which as irony makes sense: irony is a form of synecdoche contrasting near and far agency, push and pull, poiesis and poetics. Thus the wit of Degas, as a structuralist was not irony, it was a series of tropes. Duchamp in extending language connection through a personalization gave this over to its inherent irony.

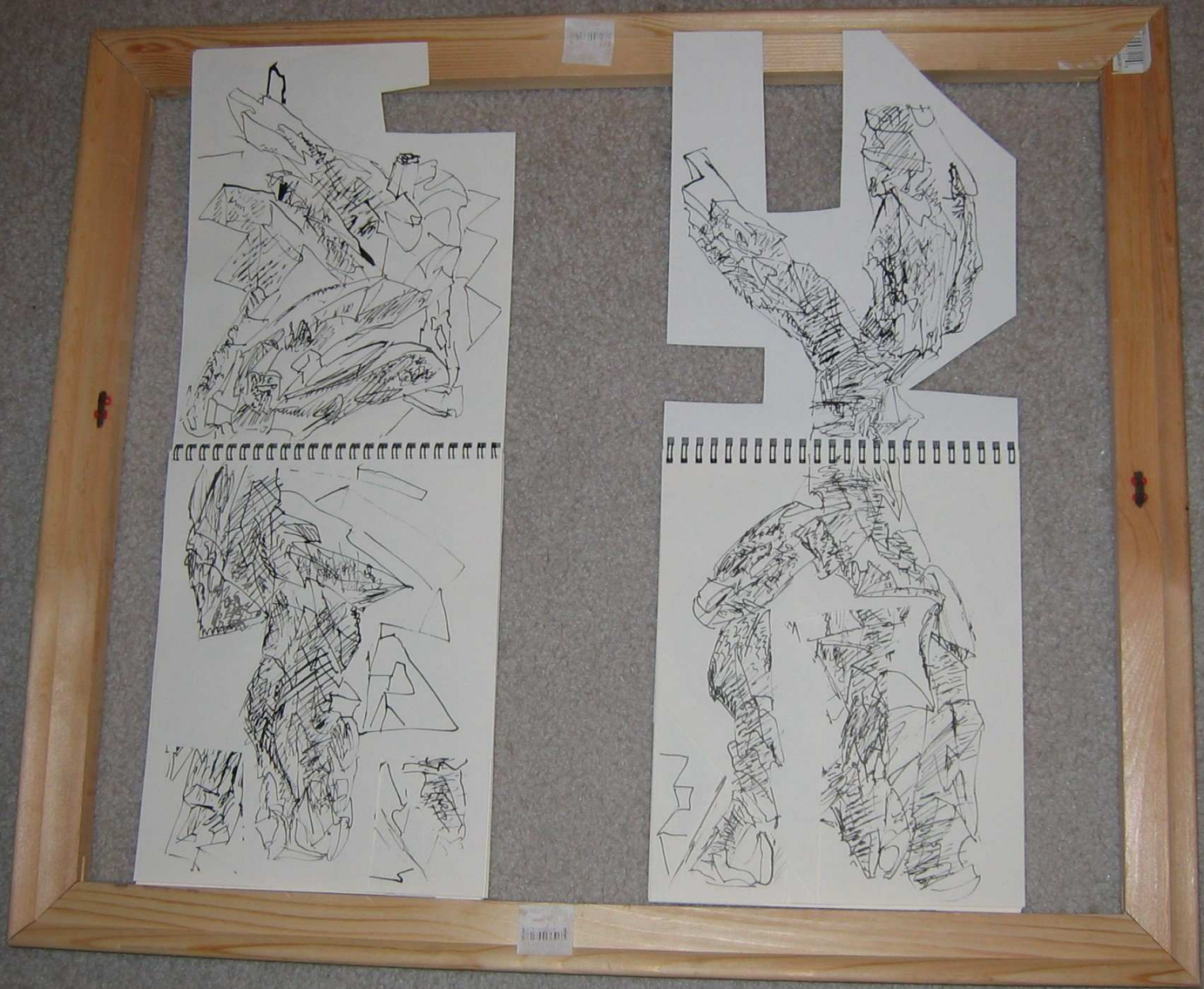
In the case of “apples”- the drawing is not descriptive but states the series is not abandoned. In the case of “the liver is the cocks comb” the title gives a map of where the drawing went on vacation. Either / ether way this pertains to the nominalist critique at the threshold of the art work and title ... like a cabin built on a plot where the trees on the plot have become the cabin there is an in camera chimera- in- camera in which the struct (roof) as structure,(is) structure of the drawing- drawing structure.

I have never engaged the idea of studio to my comport...

It is Courbet who hit on the marvelous idea of turning his studio into a zone of virtuality- Whereas Brancusi inhabited a studio that was pretty much a log cabin interrupted by Duchamp Courbet created surrealism: his realism at the remove of his studio as a kind of school giving a return to the idea of an atelier in this satellite struct as his instruct. I think he was really generous- he made art interesting- you can hardly criticize it –just “whats that?”

My previous entry was kind of like industrial slag- a bunch of scraps that I could later add note to and clarify. So what is this note clarifying you ask... - its about the Guggenheim pretty much as dialectical to Loos in the sense of a psychological and as it were 'Laconic aggressiveness towards the torus or physical mapping of form. The exhibition of Brancusi's “white works” or photographs of his sculptures as in a sense their record as though titles are like an artist who’s work is lost but only the titles remain.

Photography, like fossilization can have this aptitude- but art loves to take it to the next level- projection as in the architects book certainly but art replants the schematic to engage a quasi plausible finish at the outset and then as a kind of interest envelops the whole idea of presentation becomes complex, the works in the slag walls of a Giocometti studio transported to the gallery, or Bacon objecting by creating works never viewable in the studio and only seen in the museum for example as one dialectical pair. Dialectical pairs have gone out of fashion and for good enough reason because they drag a kind of indices kicking and screaming all over the place but it serves to productively bore narcissus and scare Medusa...





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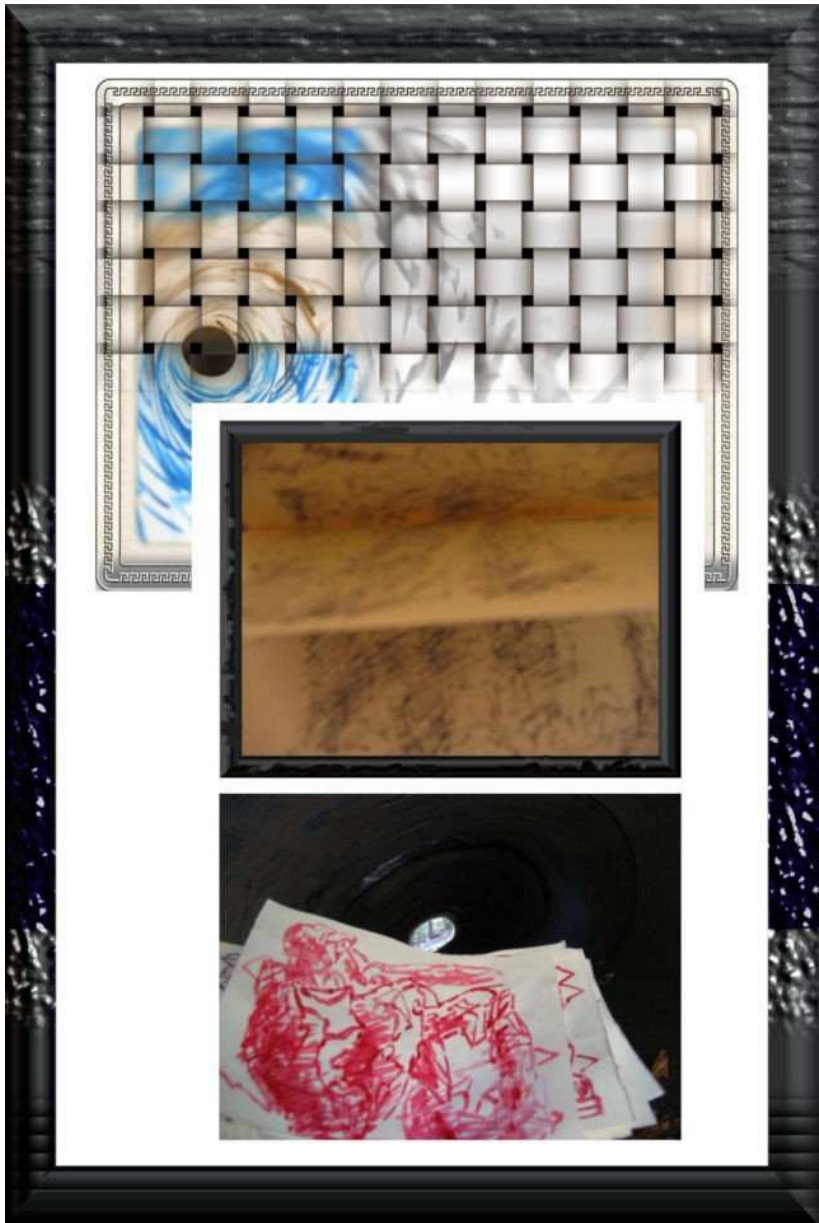
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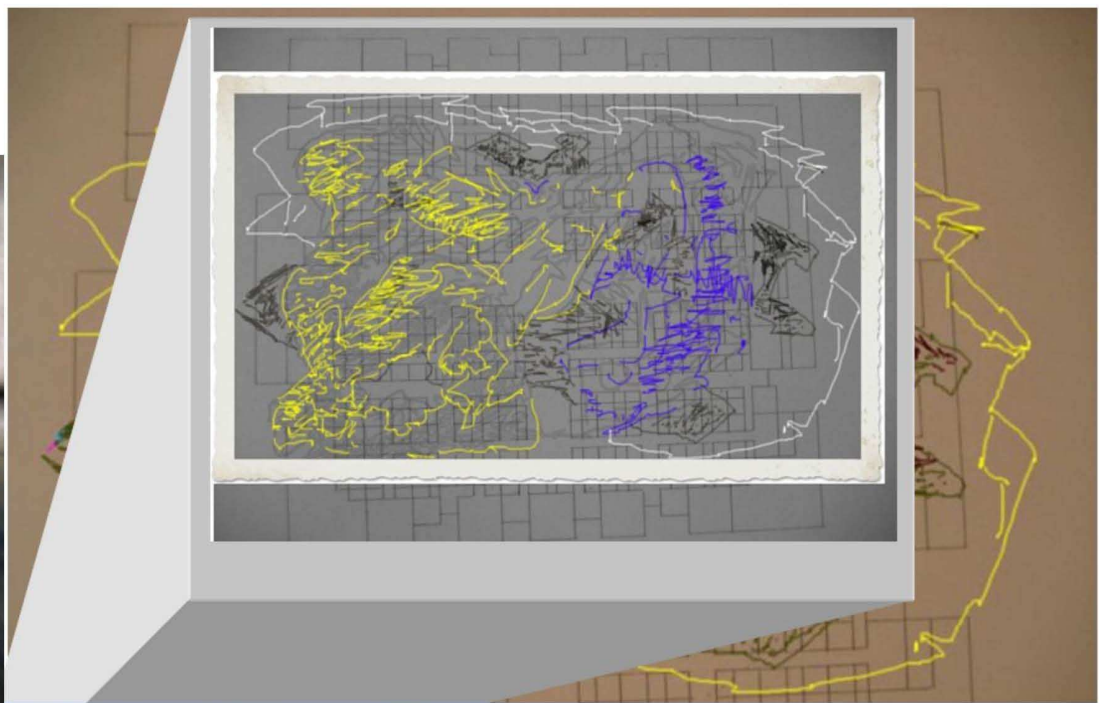
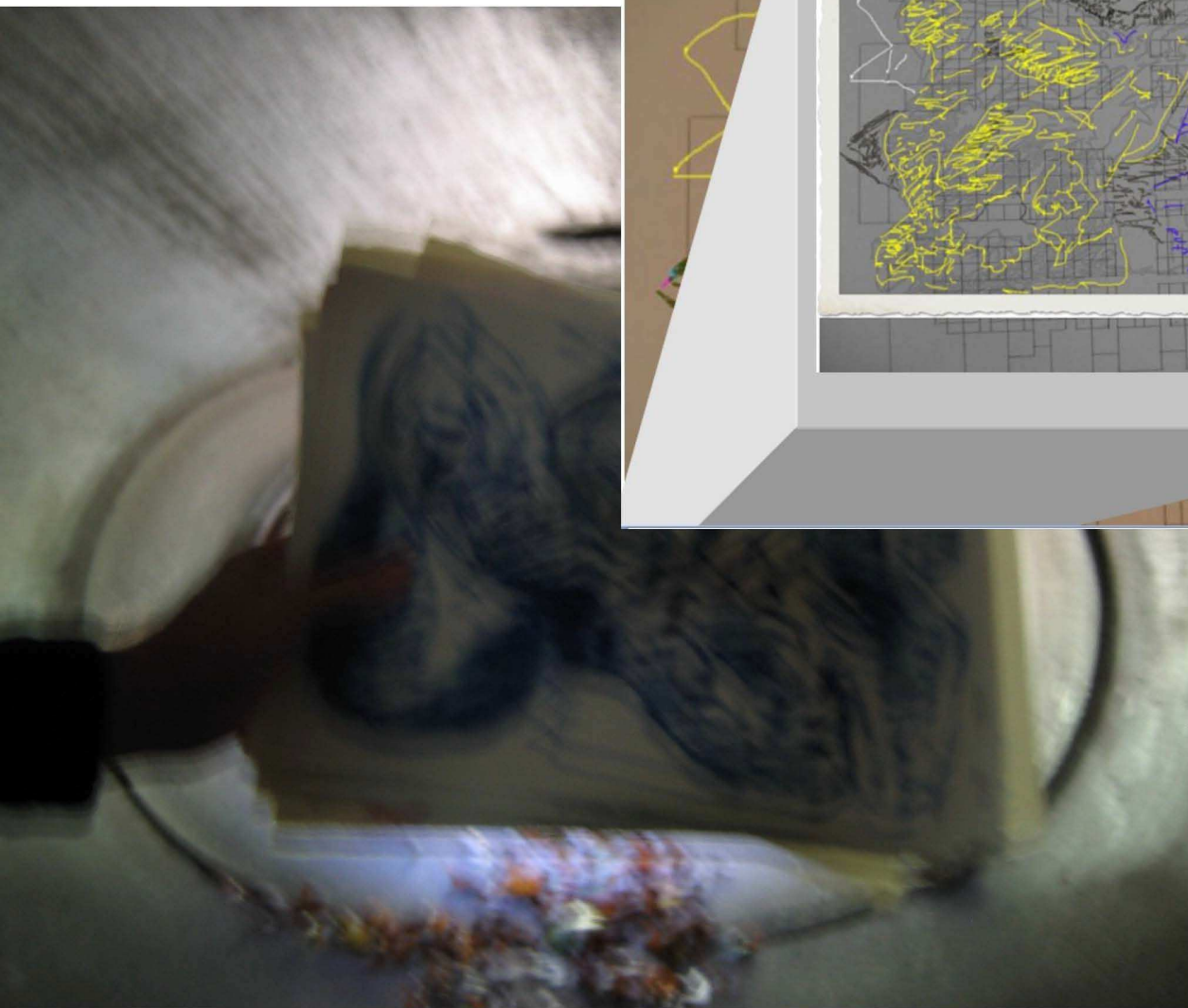




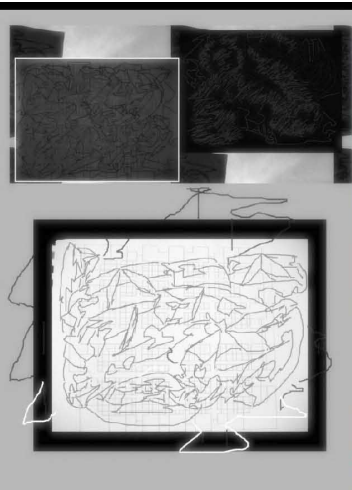




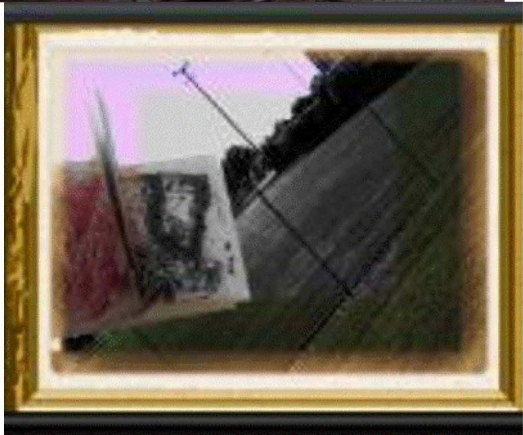


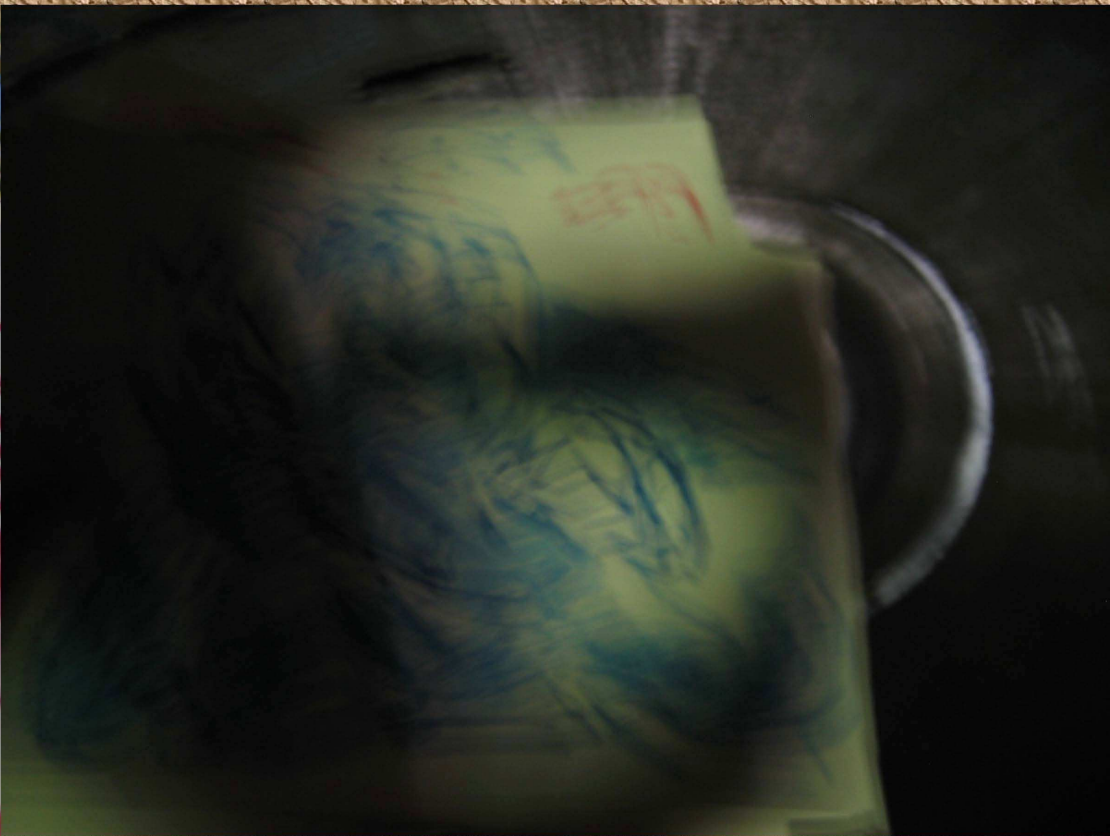


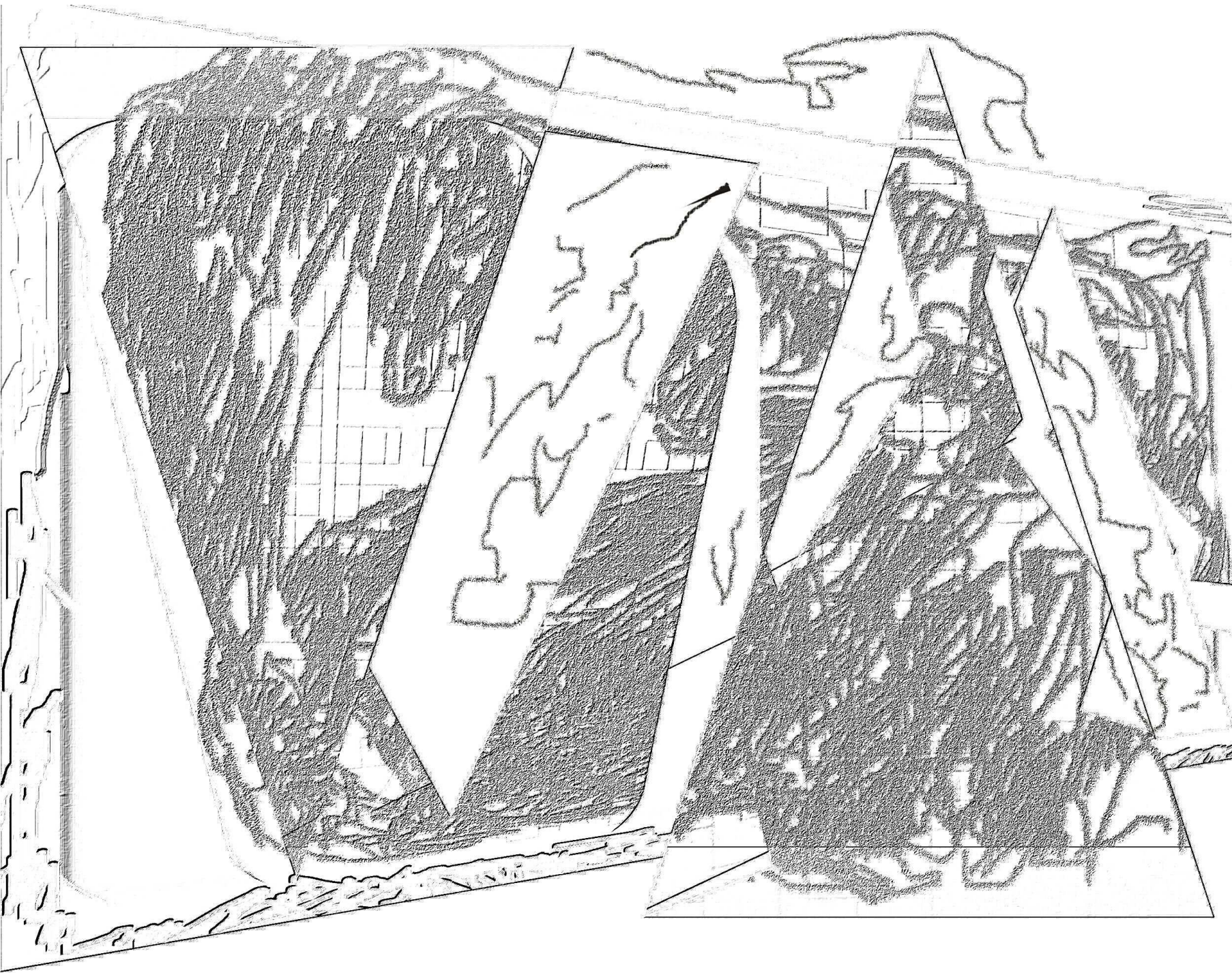


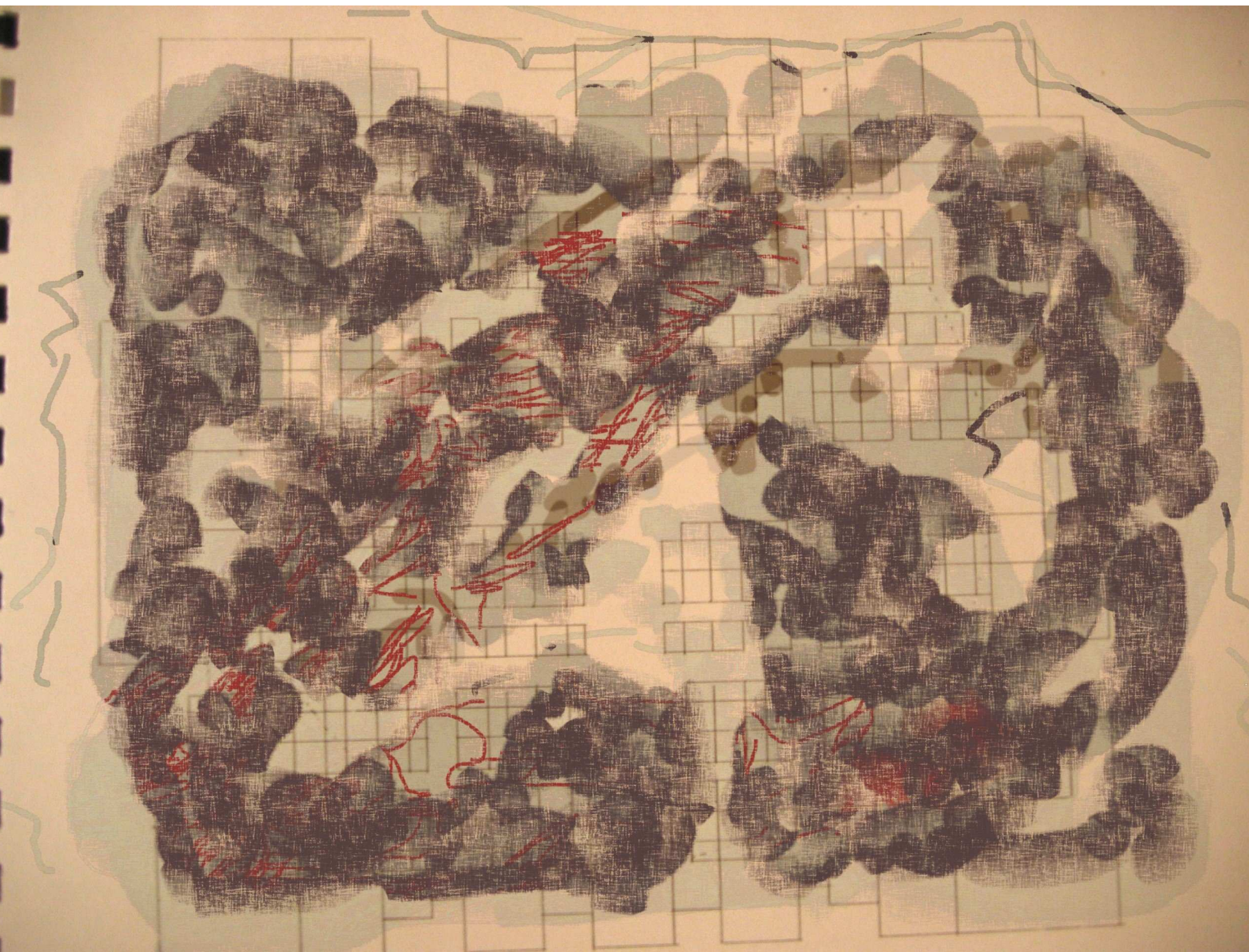


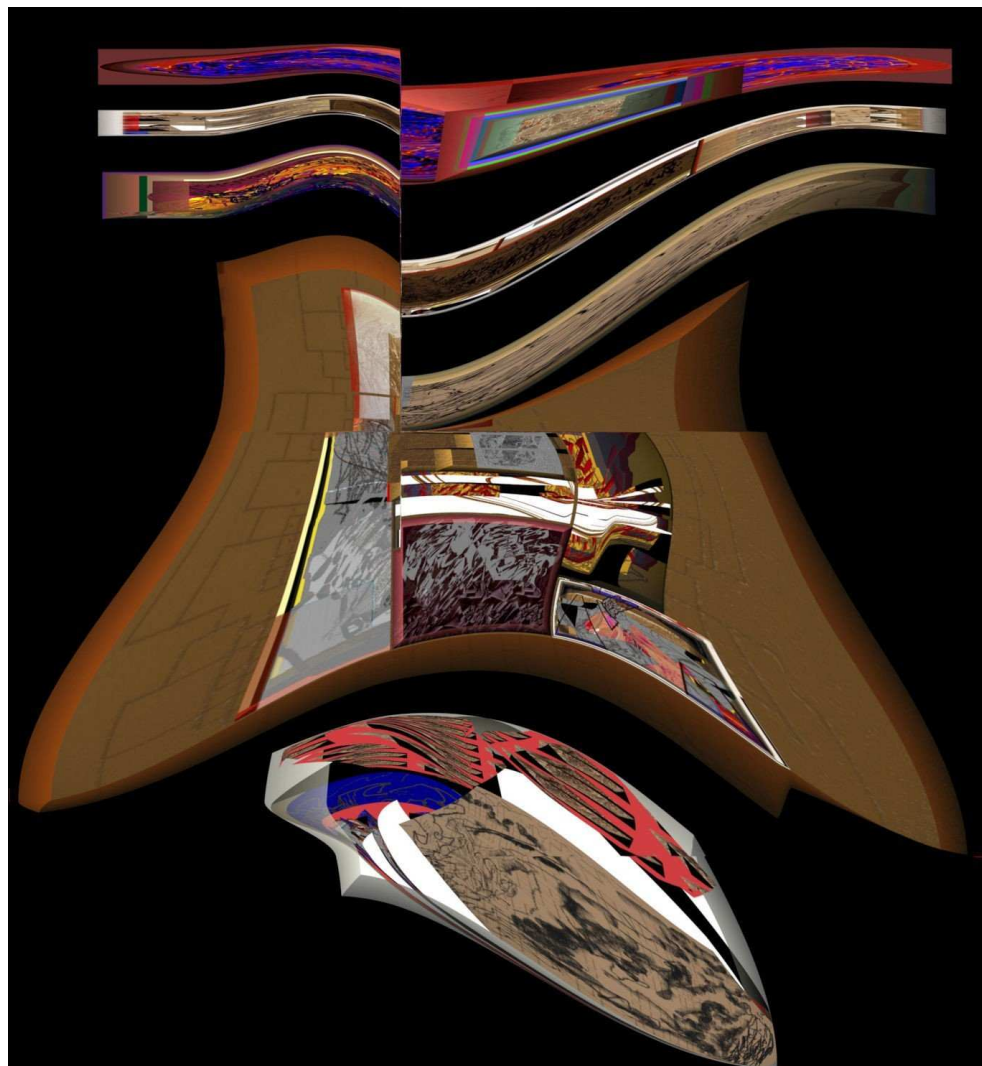


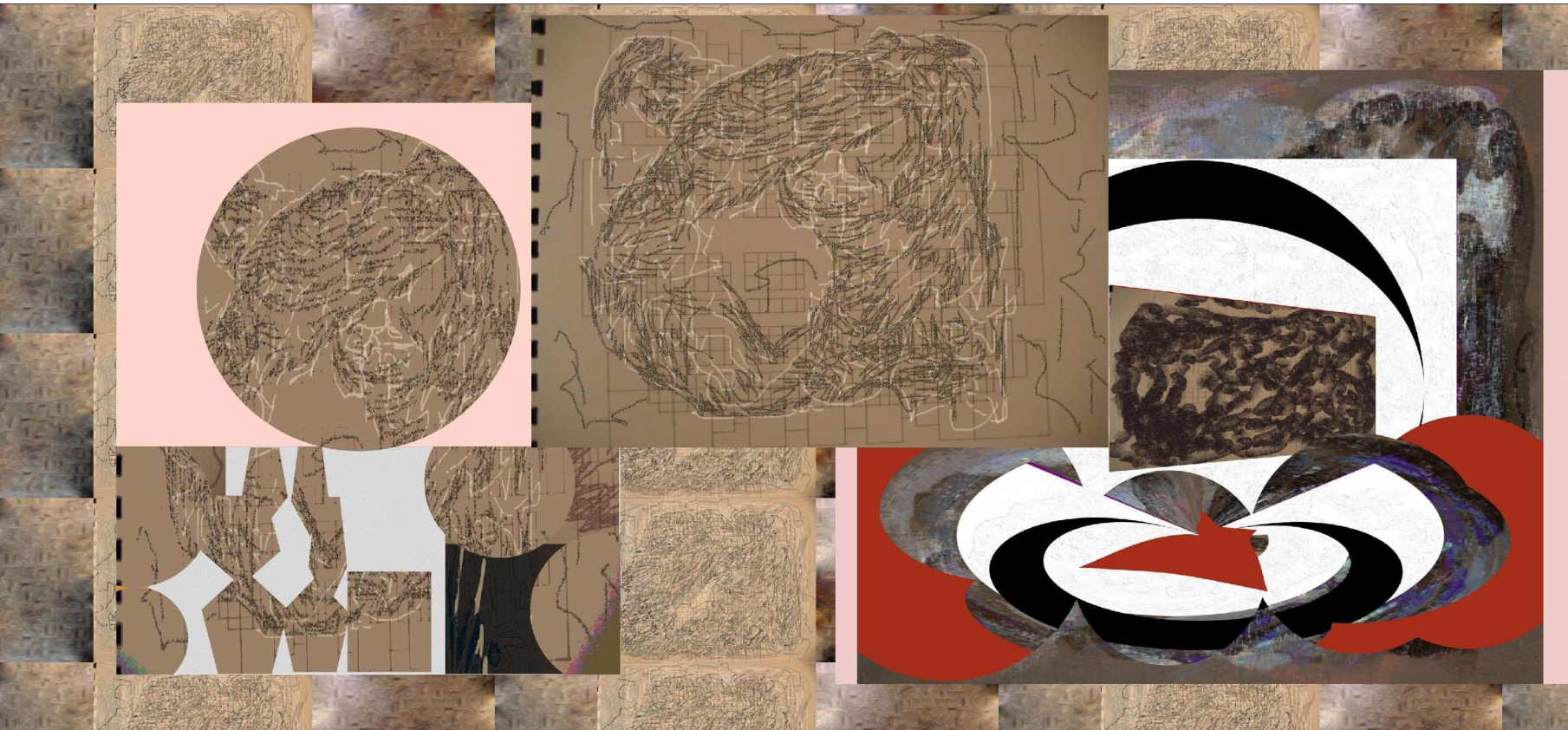


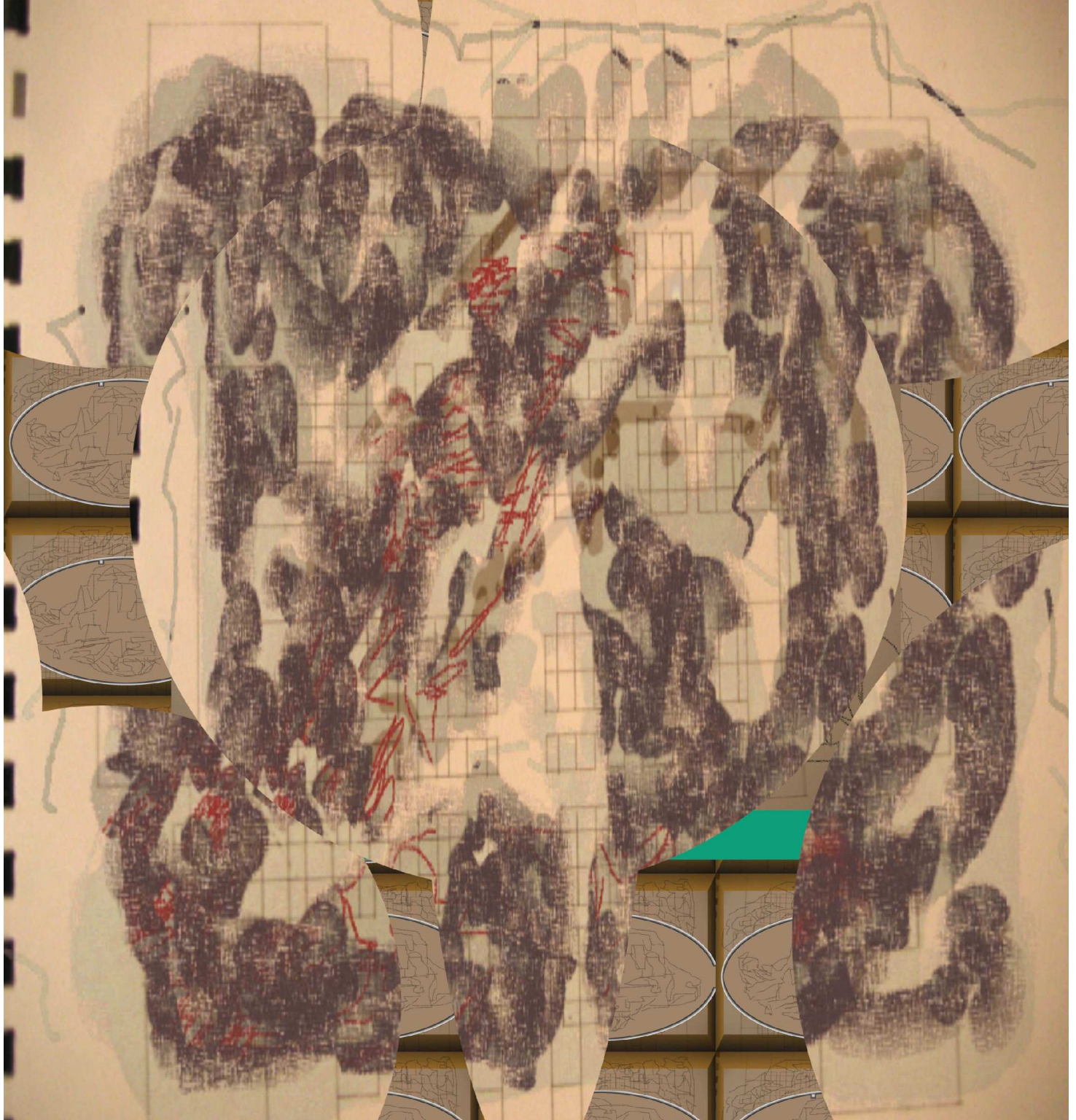




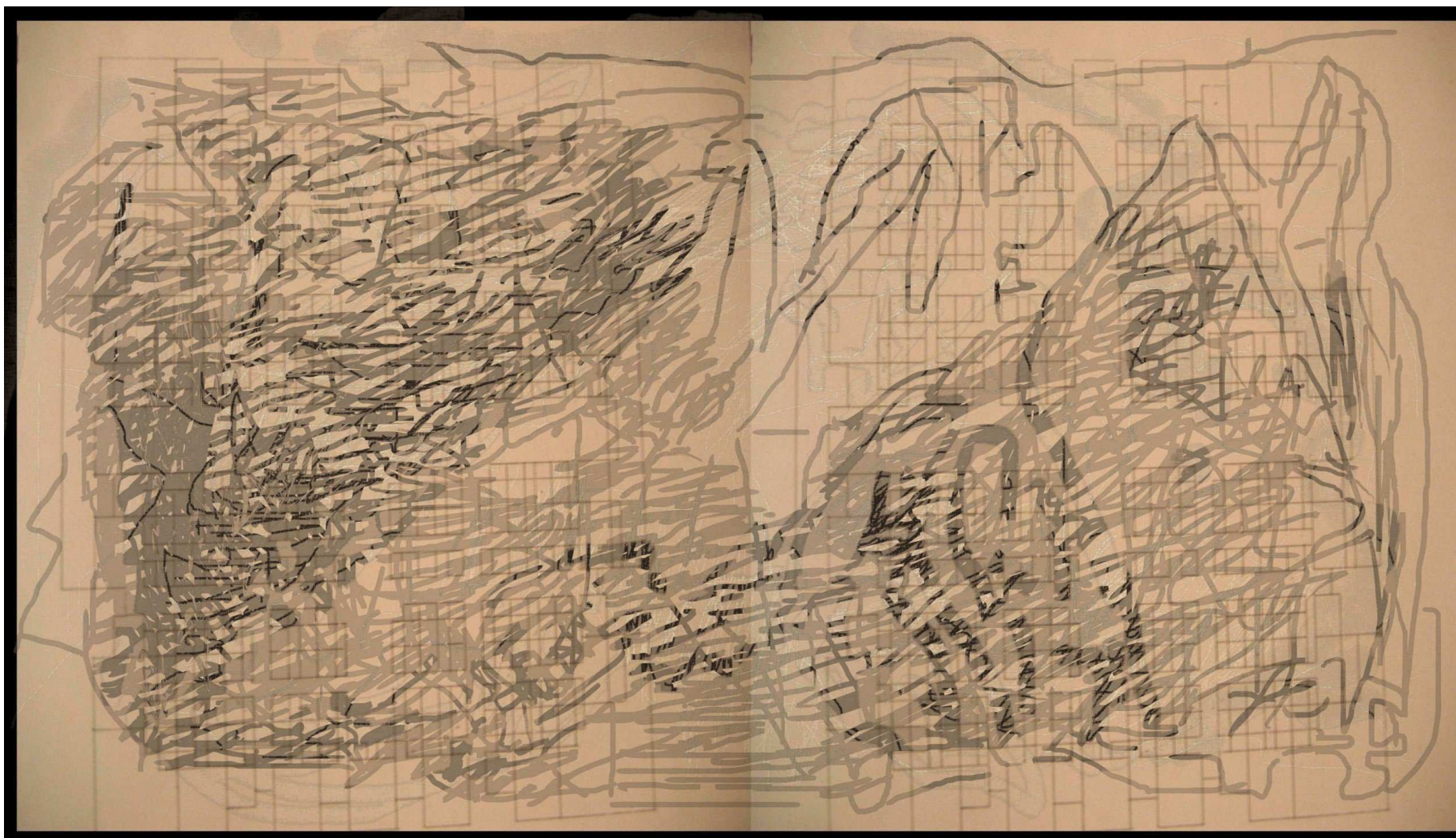


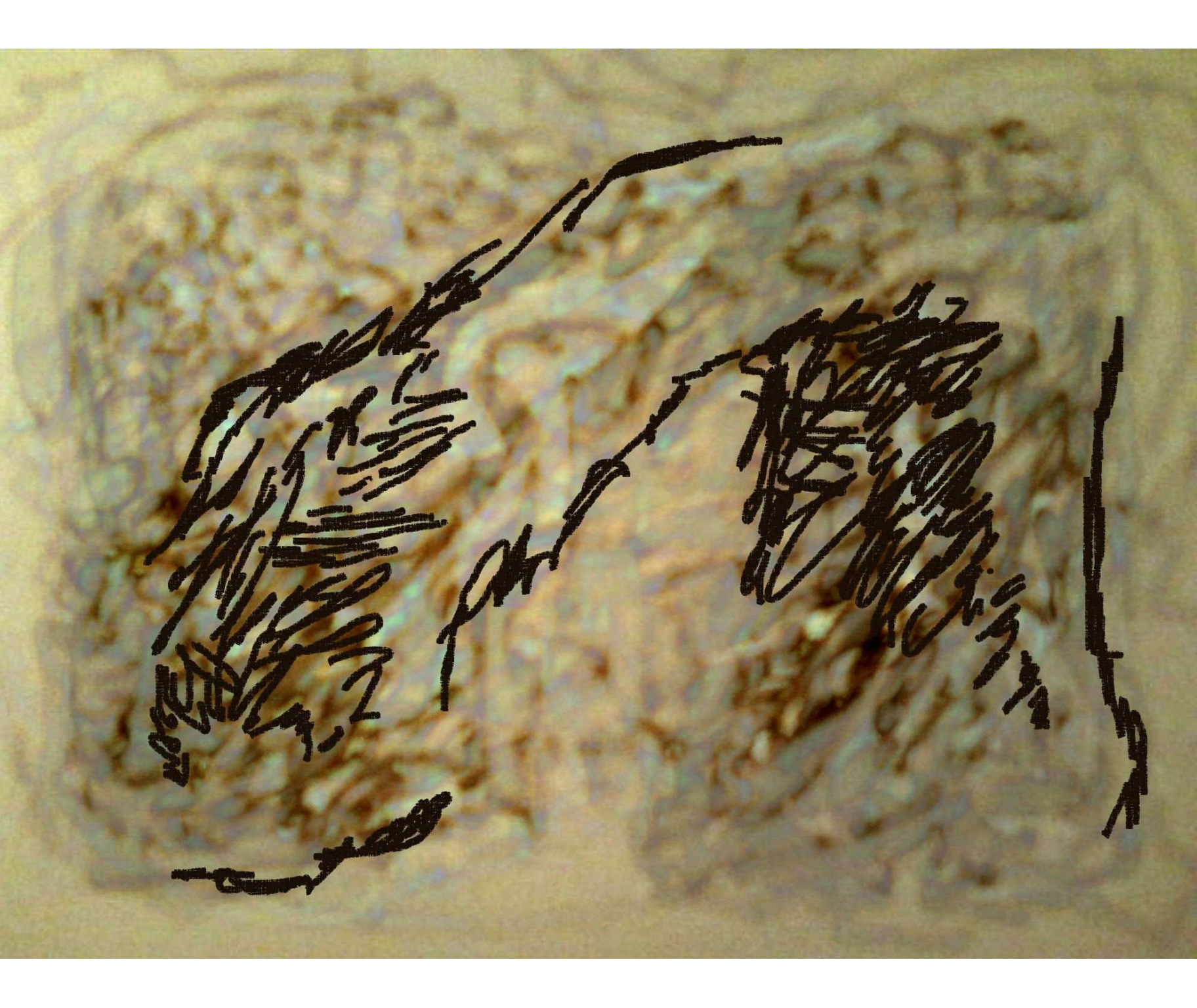














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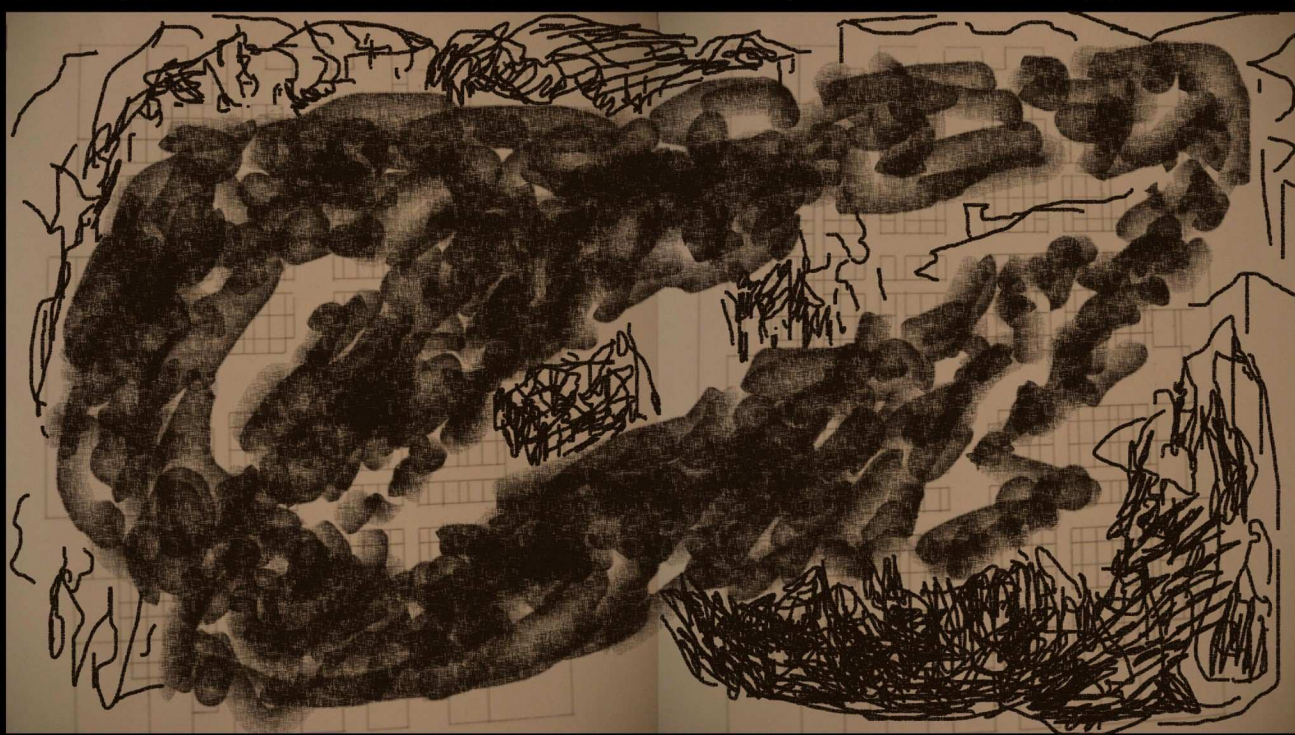
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In this journal the relation of mental schema to virtuality are posed in the cover drawing as an inverse of the particle accelerator: now an accelerator particle-cyber drawing mark itself in the motion sensor medium which borrow the realm of thought experiment where science and technology cannot perform to match the macro and micro scale in terms of physical experiment but must use such experiment which connects mental machinae to technology, touche as the root indicating touching upon the subject: syllepsis, in fact: creating the subject. The following inventions and interventions source motion sensor drawing which build a kind of Cyclopean Arch structure building the virtuality of material to mental associations of drawing inroads on morphogenic ephemera in which the mark, the particle translates and interacts with themes of the self mapping, or torus of conceiving form topological to material associations of usage, intersection, opposition and union of rhizome and trope discovered to the syllepsis of the cyber loop and its translations of nature, neurological model of semeiotics, and dialectic according to the transgression and contingency of time as heuristic, labyrinthine and monumental, space as object driven, dialectic, and recoil at the removes of diverse flavors of virtuality and its extensions towards a potential neo structuralism of philosophy.